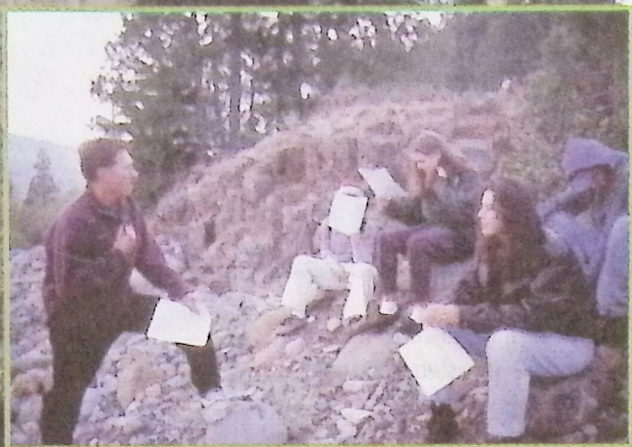


JEFFERSON

Monthly



Rescuing the River

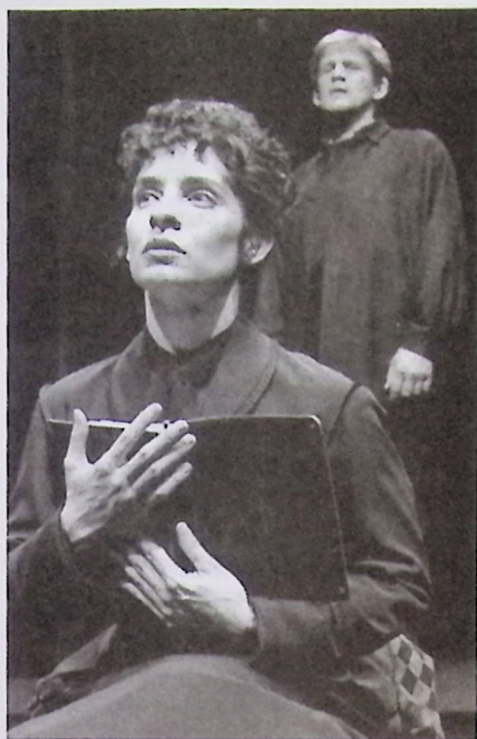
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To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.



The Governess (Vilma Silva) and The Man (Anthony Heald) in the Oregon Shakespeare Festival's production of *The Turn of the Screw*. (See Theater Review, p. 34.)
Photo by David Cooper.

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ON THE COVER

Lou Sbarbaro at Hedge Creek Falls on the Sacramento River. Photo by Kevin Lahey.
INSET: Vince Cloward, Program Director of the Upper Sacramento River Exchange Project. (See feature story, page 8.)

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JEFFERSON

Monthly

MAY 1997

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Rescuing the River

In 1991, the Sacramento River suffered devastation when a toxic railroad spill killed all river life in a 42-mile stretch near Dunsmuir. But, funded by money from the settlement of resulting legal actions, the Upper Sacramento River Exchange Project is helping to guide the restoration of the river and the creation of better stewardship. Karen Carnival reports on an environmental success story.

10

Usufruct on Two Wheels

The bicycle has been called the ideal method of human transportation. And sharing community property has been an ideal touted for thousands of years. Can these ideals merge in the practical world and result in the successful sharing of free bikes in Ashland? Johnathon Allen looks at a concept which has grown from a high school class suggestion to a new community program.

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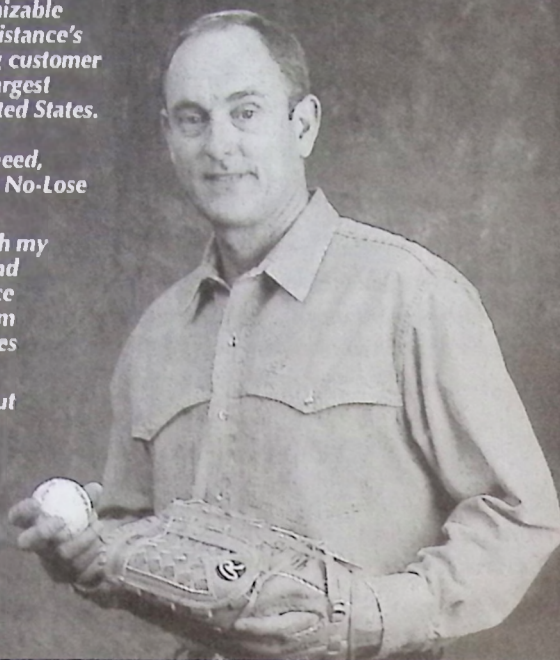
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TUNED IN

Ronald Kramer

Walking The Raiser's Edge

It is reasonably well known among public radio listeners that federal financial support to public radio stations, including JPR, is declining. In 1980 federal assistance covered about one-third of the cost of providing public radio to you. Other state support handled another third and the remaining third was generated from listener support and program underwriting grants from local businesses.

The Timber Recession of the 1980's began the slide in state assistance, which now stands at 14% of JPR's budget. Federal budget deficits in the same period produced sizable reductions in federal appropriations from which the federal budget for public broadcasting has never recovered. Federal support at JPR, provided through the Corporation for Public Broadcasting, now covers about 18% of the cost of JPR's operation.

In real dollars, federal support for JPR will, by 1998, have declined by almost \$100,000 over a three-year period. This occurs during a period when operating costs continue to increase as postage, utilities, equipment and programming rates continue to escalate. This story is not unique to JPR but is repeated throughout the public radio industry.

While NPR is generally viewed as the largest and most successful feature of our nation's public radio system, its finances are as precariously balanced as the rest of the public radio system. NPR was only able to cover the Bosnian War by passing the hat among member stations. The network's budget is now under serious strain and NPR is scrambling to further cut costs before the end of their fiscal year—without adversely impacting its core programming.

Obviously, new revenues must be generated to replace declining traditional funding sources and NPR is increasingly inventive about those possibilities. They are entering the long-distance telephone business, with a product called NPR Line, and are developing a variety of television programs which they are offering to companies as diverse as the Public Broadcasting Service (PBS) and the Disney Corporation (which owns ABC). Purists among us will wish for a time when the only thing which occupied NPR's attention was radio programming. But preserving that same radio programming increasingly is requiring that NPR engage in areas which fall well outside the network's customary business sphere. Indeed, that

type of "use the brand name we have helped you to develop" was precisely what House Speaker Gingrich, and then-Senator Larry Pressler were advocating two years ago when proposals to eliminate all federal support for public broadcasting were more in the spotlight.

Whether these trends reflect NPR, and public broadcasting, following federal guidance or reacting to financial imperatives, is almost irrelevant. The conclusion is inescapable. Dramatic reductions in traditional sources of funding need to be replaced and NPR, along with JPR, need to take prudent steps consistent with our mission to do so.

JPR certainly isn't pitching programming ideas to television networks. But we did launch JEFFNET, our community-based Internet service, which represents an attempt on our part to diversify JPR's funding base. We have been successful in the publication business, as witnessed by our suc-

cess with the Jefferson Monthly. We are now publishing a similar magazine for another public broadcaster, and have other publication initiatives in progress.

During this past year we also made a major attempt to generate increased support from program underwriting grants. While the total amount of airtime we devote to underwriting announcements is unchanged, we substantially changed their scheduling to provide underwriters and JPR with added flexibility. We also substantially increased our underwriting rates. As a result, our income from underwriting grants has grown dramatically and some listeners incorrectly have concluded that we are now broadcasting more underwriting announcements than previously.

As the old adage goes, "there is no free lunch." If government support for public radio continues to decline as a percentage of the funding necessary to provide public radio service, replacing those funds with private support will carry a price.

At JPR we have tried to be thoughtful about the types of ventures which seem appropriate to our central mission in addition to exercising prudent financial judgment about potential opportunities for raising new revenues. While we are devoting additional effort to increasing our revenue from underwriting, because we believe it has more potential to develop significant new support than does the traditionally highly generous pool of membership dollars which individuals provide us, we are also very clear that we are in the public radio programming business—as opposed to the underwriting business.

The twenty-first century will continue to bring a revolution in the communication industries and forging public radio's future in that environment will remain challenging. To survive we must be true to our mission but we must also be increasingly creative in generating the funds which support our ability to serve those central goals. ■

Ronald Kramer is JPR's Director of Broadcasting.



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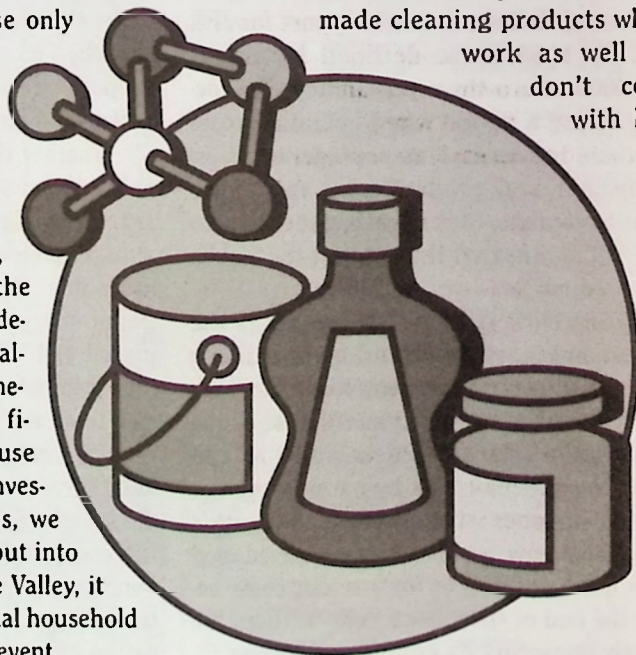
There are many reasons to discourage using toxic or hazardous products in and around our homes. Our own and our children's health can be threatened through its use or accidental misuse, our environment's health can be compromised, the retail cost of the products is often higher than need be and the cost of disposal is often exorbitant. Use of safe alternatives can accomplish tasks just as well, and won't expose us or the environment to hazardous substances.

Data obtained from Oregon state-sponsored collection events indicate that aerosol, latex, and oil-based paints account for 63% by weight of the household hazardous waste stream. The best solution to this problem is to purchase only what paint is needed for a project and use it all. When possible, substitute water-based paints for acrylic or oil-based. Empty containers can go into the trash can. Unfortunately, many of us overestimate the amount of paint needed or decide to keep a few extra gallons for later touch ups. Sometimes it's years before we finally realize we will never use those leftovers. When we investigate our disposal options, we find that paint can not be put into the trash can. In the Rogue Valley, it must be brought to the annual household hazardous waste collection event.

Every year in the Rogue Valley, the local solid waste companies sponsor a Hazardous Waste Collection Event at the Jackson County Expo in Central Point. The average cost per car at these events is \$100.00. For the past three years, the events have each cost over \$60,000. Curbside garbage collection rates and prices at our region's landfills include a percentage for the yearly event. Therefore, anyone who pays to dispose of garbage is subsidizing the disposal of household hazardous waste.

The 37% of the household hazardous waste stream which is not paint can also be reduced. There are many household products which are more environmentally responsible: home-made cleaning products which work as well but don't come with haz-


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HAZARDOUS COUSINS.
USUALLY, WE PAY HIGHER
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TOXIC INGREDIENTS,
PERFUMES OR COLORING.”



ardous ingredients; white glue rather than solvent-based glue; glue sticks or pastes rather than rubber cement; human energy rather than toxic weed-killers. These are all good substitutes.

Many household chores can be accomplished with one product or a combination of several already in our cupboards: soap, salt, baking soda, and vinegar. In addition to being safe to use, the costs of these homemade cleansers are lower than their hazardous cousins. Usually, we pay higher prices for unnecessary toxic ingredients, perfumes or coloring. To get started making your own cleaning supplies, look for helpful-hint type books at your local bookstore or try one of those old tried and true recipes your grandmother told you about. **A word of warning:** if you mix your own, stick to published or remembered recipes. Don't start randomly mixing things together. Even common household ammonia can be very dangerous, especially if mixed with other chemicals. Never combine cleaning products that contain chlorine and ammonia.

For more information on safe alternative products, contact the Medford Department of Environmental Quality office at (541) 776-6010. They have several helpful pamphlets on subjects such as weed management, lawn care, aphids, fleas, moths, paints, art and hobbies supplies, and wood preservatives. Emphasis is on non-toxic products and techniques that work. Most of the fact sheets are published by the Washington Toxics Coalition in Seattle which also can be contacted directly at (206) 632-1545.

Let's all work toward minimizing our environmental costs due to hazardous product usage. Keep cleaning products simple, minimize leftover paint, and decrease or eliminate home use of pesticides and herbicides. When we each do our part, everyone benefits. 

Amy Amrhein is the Recycling Coordinator for Ashland Sanitary & Recycling and is active with the Ashland Conservation Commission. DEQ reports referenced for this article are the *Paint Recycling Handbook* and *Safer Cleaning Products*.



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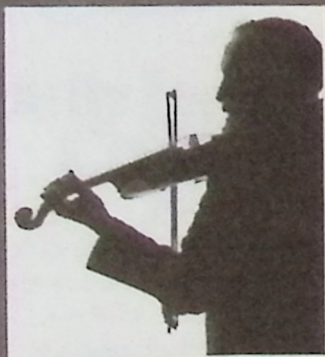
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JEFFERSON OUTLOOK

Russell Sadler

Speed Pays the Bills

Sen. Randy Miller, R-Lake Oswego, wants to raise Oregon's speed limit. The unreported story is the fine print in Miller's bill that would turn Oregon highways into a vast speed trap. Here is the whole story:

Oregon freeways are designed for 70 miles an hour traffic west of the Cascades and as high as 75 miles an hour on the east side. State highways east of the Cascades regularly handled 65 mile an hour traffic before the gasoline shortages in 1973-74. Middle East oil-producing countries embargoed oil shipments to the United States because this country supported Israel in one of the period wars in the region. Congress tried to stretch the limited gasoline supply by reducing speed limits to 55 miles an hour nationwide. The oil embargo is long gone. A new generation of fuel-efficient vehicles with fifth gear or overdrive replaced the V-8 gas guzzlers that dominated the fleet in 1974. Libertarian-minded lawmakers like Miller see no reason to prevent vehicles from traveling at speeds the highways were designed for.

Traffic engineers insist the safest speed is the speed 85 percent of all vehicles travel "unobstructed and unobserved." Oregon Department of Transportation surveys show 85 percent of freeway traffic traveling in the low 70s now. Speed does not kill. Dissimilar speed kills. The most dangerous highways in Oregon are not freeways where everyone is traveling similar speeds. The most dangerous highways are state routes through suburban areas that carry both through traffic and vehicles headed for the local shopping mall. These mixed intentions are a prescription for accidents. ODOT designates these stretches of highway as "safety corridors."

Miller trades off higher speed limits for complete repeal of Oregon's venerable Basic Rule. This is the fine print in Miller's bill that will turn Oregon highways into a vast speed trap. The Basic Rule is the Oregon motorist's best defense against speed traps. Here's how:

Oregon's Basic Rule requires motorists to travel at a speed that is safe and prudent for prevailing weather, road and traffic conditions. It is simple and uncomplicated. The numbers posted on signs along the highway warn drivers the speed at which they assume the burden of proof they are traveling at a safe and prudent speed.

If a police officer tickets a motorist for going 55 miles an hour on a highway posted at 45, the motorist can argue it was 7:00 p.m., traffic was light, the road was clear and dry and the higher speed was safe. The officer can argue traffic was heavy or the road conditions so dangerous—rain, fog or snow, for example—that 55 miles an hour was unsafe. The judge actually exercises some judgment and decides who is right.

That is a problem for city managers who pay the police. In 1989, city managers told the Legislature they could no longer afford the Basic Rule. It was too expensive to pay an officer to sit in a courtroom defending a decision to issue a ticket, they argued. Set absolute speed limits with automatic convictions for people who drove over them, insisted the city managers. It is more efficient use of police time. The Legislature agreed. Over the last decade the Basic Rule has given way to fixed speed limits on many stretches of Oregon roads and highways. Not surprisingly, the number of tickets issued in these locations exceeds the number of tickets issued in locations still covered by the Basic Rule. It has also led to corruption of traffic courts and some police officers.


As the property tax limitations reduce city and county revenues, police officers, deputy sheriffs, municipal and justice courts are under increased pressure to produce more revenue. The municipal judge of a Willamette Valley city told me his city manager comes to his office each year at budget time with two lists. One list is the expense of the Municipal Court and how much money the city will supply from tax revenues. The other list is the fine revenues Municipal Court levied the year before.

"The city manager never actually tells me what I should do to make up the difference," says the municipal judge, "but the alternative of levying more in fines to make up the deficit is obvious to both of us."

A colleague who worked in the Jackson County Sheriff's Office three years ago says motorists in that county were much more likely to get tickets toward the end of the month when officers are trying to meet monthly quotas. "Tell your readers we don't have quotas," a Rogue Valley police officer told me with a sheepish grin. "We can issue as many tickets as we like."

Throughout Oregon the pressure to produce revenue has created a problem police officers are reluctant to talk about. Some officers—the practice is apparently not yet widespread—pad the speed on tickets by 10 miles an hour to assure a conviction and higher fines. They testify to the higher speed under oath in court. I refused to believe this until it happened to close acquaintances, then to me. Two veteran police officers tell me they took early retirement rather than succumb to pressure to pad tickets.

The Basic Rule is the Oregon motorist's only protection against this kind of creeping corruption. The Basic Rule makes a judge, not the ticketing officer, the final arbiter of the safe speed for the prevailing conditions. The Basic Rule prevents police from setting up the infamous "photo radar" and sending a computerized bill to anyone going a few miles over an arbitrary limit unrelated to traffic conditions just to produce revenue. Photo radar creates a new crime of "driving on the highway" and eliminates human judgment from traffic enforcement. Photo radar reduces traffic tickets to the same lowly stature as parking tickets. It is designed to produce revenue not traffic safety. The temptation for abuse is overwhelming.

Whatever lawmakers choose to do about the speed limit, the Basic Rule must be restored as the dominant principle governing Oregon traffic law if the Legislature is to avoid tempting and corrupting its law enforcement officers. 

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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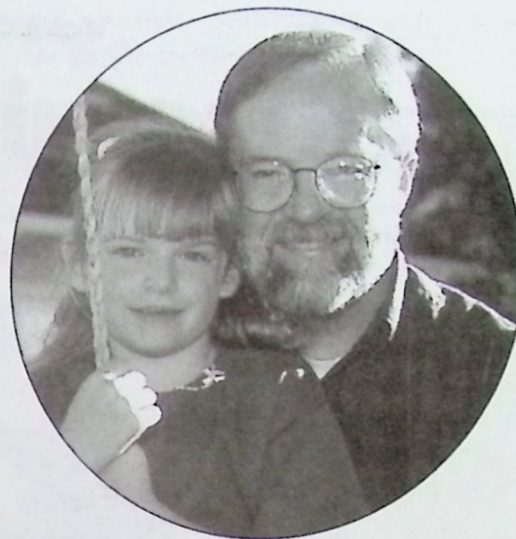


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The Scarlet Letter

By Phyllis Nagy

Rescuing the River

The Upper Sacramento River Exchange Promotes Watershed Stewardship Through Information and Experience

It has all the makings of an environmental fairy tale, with a pristine river as Cinderella; a big bad toxic spill as the ultimate evil stepmother; and pesticide residues doing the wicked stepsisters' work—42 miles of devastation, killing trees, fish, and algae, and affecting wildlife along the once-lovely river's banks. At a pivotal point when all looked gloomy and lost, as will happen in fairy tales, along came the river's fairy godmother and her helpers: a group of dedicated volunteers that helped nurture Cinderella back to health and well-being. Even a new palace of sorts exists for Cinderella, with her own semi-permanent guardians and stewards, through the creation of the Upper Sacramento River Exchange Project.

No fairy tale this, however. It's a true-life story of what is now known as the Cantara Spill: an accidental dump of metam sodium off of a notorious trestle crossing the Upper Sacramento River, a site that has seen at least 37 spills since 1976. Highly poisonous to indigenous wildlife and its habitat, the pesticide spill cut a wide swath through the once vibrant and verdant river valley, leaving behind carcasses of more than 300,000 trout and damaging over 81 acres of riparian vegetation from Lake Siskiyou to Shasta Lake.

Litigation followed, or threat thereof, and in settlement for the damage, Southern Pacific Railroad and AMVAC, the manufacturer of the metam sodium (known as Vapam), gave \$14 million to the Cantara Trustee Council for environmental restoration. Clean-up started immediately. One group of volunteers spearheaded by the U.S. Department of



Fish & Game was busy every day for an entire summer counting fish and monitoring the river's progress. One year later, a team of three biologists was assembled to conduct damage assessment and continue the steps to assist in the river's regeneration. Regular watershed clean-up days were well attended, creating camaraderie among volunteers motivated by diverse interests, all sharing one thing in common: a respect for the river. People started looking toward the future. How to continue this momentum of responsibility for a respected natural resource? How to prevent such accidents from happening again, and raise people's awareness of the river as a multi-use resource, very much alive in its own right?

The concept of local environmental stewardship emerged out of this early work, and with it came the beginnings of the Upper Sacramento River Exchange Project. A group of volunteers from the City of Dunsmuir—one of the communities most affected by the 1991 spill with its fishing-based economy—got together and brainstormed some ideas for turning this tragedy into a once-in-a-lifetime opportunity. Together they wrote a grant proposal to the Cantara Trustee Council for the start-up of a new program that would educate and inform the public at large about the river, the watershed and its resources. By fall of 1996, the River Exchange Project was funded by the Council to facilitate and promote watershed stewardship by providing river information, education, and opportunities for enriching river experiences. Steve Turick works for the U.S. Department of Fish & Game, and acts as staff for the Cantara Trustee Council, overseeing

PEOPLE STARTED
LOOKING TOWARD THE
FUTURE. HOW TO
CONTINUE THIS
MOMENTUM OF
RESPONSIBILITY FOR A
RESPECTED NATURAL
RESOURCE?

ARTICLE BY
Karen Carnival

PHOTO BY BOY HAILE

implementation of the grant for the River Exchange Project start-up. "This is a great way for the public to get in touch with the Cantara spill and the recovery of the river. Dunsmuir was definitely the hardest hit...with these funds and this project, we're hoping to give something back."

Driven by a core team of a small staff and a large group of volunteers, the River Exchange Project has almost as many facets to it as the river herself. The Project includes an information clearinghouse, the River Exchange Drop-In Center, the School Link Program, and a community relations and public involvement program. Diane Strachan, Community Relations Coordinator, has a background in environmental science, river rafting, and a love for the watershed that runs deep. She explains the concept of stewardship, "It's much bigger than just picking up garbage. People need education about the inherent integrity and value of the river in and of itself. Stewardship starts with awareness and interest, and continues with involvement."

Stewardship as defined by Webster's Ninth New Collegiate Dictionary includes "the individual's right to manage his life and property with proper regard to the rights of others." In this context, stewardship by the public becomes a kind of global ownership and management, a way for non-landowners to take responsibility for protection and wise use of an ultimately unpossessable natural asset. Consequently, there is an affinity factor in building involvement when there is no direct benefit to any one individual, but rather a collective benefit for the greater whole. People tend to feel sympathetic toward a common cause when their opinions are sought out and considered, particularly in a planning process. Therefore, the many programs of the River Exchange Project offer multiple opportunities to become involved on different levels.

The public has been involved from day one, from early clean-up to designing an interpretive regional River Center in theory and in practice: what should such a Center do? What would it look like? Thirty-five people attended the first planning meeting for the physical space that has become the River Center, creating a central site and a series of programs that are community-owned, evolving on the basis of community input and needs. The challenge has been to raise awareness and garner support for stewardship activities from a population that relates to the river in ways that are often at odds with one another. Ted Marconi, director of finance and planning for the City of Dunsmuir, reflects on this. "The most important component of this project is making people aware of the river—its economy and its ecology," he says. Fly fishermen, recreational boaters and tourists-at-large; bird watchers, river rafters and commercial fishermen; even those who would use the river's banks as a dumping ground are among the target audience for participation in the Project's programs. "We hope people will get more involved and learn about the place that they are in."

Volunteers are encouraged to participate

CONTINUED ON PAGE 25



Diane Strachan, community relations director for the Upper Sacramento River Exchange.

The Dunsmuir River Exchange Center is open to the public. It is located at 5819 Sacramento Avenue in Dunsmuir, California. For more information or to receive the Center's newsletter, call (916) 235-2012 or send an e-mail to riverex@snowcrest.net.

Upcoming Programs in the Upper Sacramento River Exchange Project:

April 25-27

River Center Grand Opening

Three days of celebration at the Dunsmuir River Festival. Celebrate watershed stewardship, education and recreation during opening weekend on the Upper Sacramento River. Speakers, exhibits, fishing clinics, art shows, slide shows, a student watershed show and more!

May 17

Bears and You!

Tom Stienstra, outdoor writer for the *San Francisco Examiner*, will show some of the craziest photos of bears imaginable in all kinds of settings. Stienstra has collected slides over the last 20 years, and in that time he has seen and been face to face with over 50 grizzly bears and 350 black bears. In over 12,000 trail miles, he has had his pack stolen only once. *Bears and You!* is presented by the Upper Sacramento River Exchange Center as part of its public interpretive series. 7:30-8:30 pm.

May 17

Hike through Watershed History

Hike with Forest Service anthropologist Julie Cassidy on the historic Castle Crags Railroad (1911-1927) trail. Meet at the entrance to Castle Crags Park, 10 am.

May 29

Bird Nesting Box & Habitat Clinic

Understand more about our birds and their habitats with birder Mark Duden of Cascade Woodworks. Learn about appropriate bird habitat for nesting boxes, species specific boxes, placement, hole sizes, height and more.

June 7

From an Eagle's Perspective

Biologist and Eagle expert Phil Dietrich shares his knowledge, insights and great slides on Bald and Golden Eagles in the Shasta region.

June 21

Watershed and Rail Images

Premier wilderness photographer Kevin Lahey adds music to his spectacular images.

Usufruct on Two Wheels

The Ashland Community Bike Program applies an ancient principle to the future of alternative transportation.

Take a walk through downtown Ashland soon, and you'll probably wonder what's going on with all of the unlocked green bikes. You might suspect Ashland to be home to an underground bike cloning conspiracy, or that vandals roam the streets at night cutting locks and painting bikes Irish green; but if you see a different person ride off on one than the person who parked it, fear not, you are not witnessing a bike theft but rather a classic case of usufruct—the radical notion of community property.

In modern consumer society usufruct can be a dangerous term. It is, after all, one of the principal practices of (gasp) democratic socialism. Suggest the idea that it's okay to *share* possessions rather than own them and you're likely to be committed for psychiatric observation or be run out of town on the public-transit rail. Private ownership is the creed and law of the land. It is the basis for our entire economic and social class system and arguably the cause of its socio-economic ills, which is precisely why the Ashland Community Bike Program may be the brightest "green" idea to roll into the town in years.

The idea first rolled into the minds of a few high school students gathered together in Jim Hartman's Ecology class last fall at Ashland Senior High. Since then it has grown like an experiment in a Petri dish: where there was once only one little green idea, there are now several.



WOULD YOU BE WILLING
TO LEAVE THE KEYS IN
YOUR VOLVO, BASED ON
THE SOCIAL AGREEMENT
THAT WHEN YOU
RETURNED AND IT WAS
GONE, YOU'D BE
ALLOWED TO GET INTO
WHATEVER CAR
HAPPENED TO BE THERE,
AND CONTINUE ON TO
YOUR NEXT
DESTINATION?

ARTICLE & PHOTOS BY
Johnathon Allen

It started when Jim Hartman asked his students to find a meaningful way to improve their local ecological environment. He asked them what could be done to increase the use of alternative transportation and reduce air pollution in the local environment.

"Let's share some stuff!!" was probably not their first answer. But Una Kimo Keio-Gos recalled the yellow bike program in Portland—a shining example of usufruct, where a local nonprofit organization collects abandoned bicycles from the city police department and Goodwill, paints them bright yellow, and deploys them around the metropolis for free community use. Programs like this one helped Portland earn its rating as best city in the U.S. for cycling last year, and Ashland seemed like the perfect place

to try it out next.

Good ideas show possibility and stand up to strong criticism. Great ideas are good ideas that can actually be put into action. So Jim Hartman challenged this ambitious young group to put their ideas to the test and present them to the city, which meant drawing up a plan that would stand up to the inevitable barrage of questions and criticisms.

A board was promptly formed to carry out the logistical necessities and the idea was bravely presented to the Ashland City Council, where it was warmly received. City council member Ken Hagen even joined the board to act as city liaison. Within

weeks orphaned bikes began to turn up. At first it was only a small truckload: five semi-operational bikes delivered by local bike shop mechanic Tim Turk. Little by little support grew, though, and bikes started turning up all over town as word got out. A group of local business owners, headed by Alan DeBoer, made a modest financial contribution for the purchase of tools and more bikes from the Ashland city police auction. After initial delays caused by the New Year's Flood, a launch date was decided upon (Earth Day, April 22) and the bikes were fixed, stripped, painted, and named. The Petri dish was thriving and the experiment now had a name: The Ashland Community Bike Program.

At first usufruct doesn't seem like a radical idea. We were taught in Kindergarten that sharing is good. But would you be willing to leave the keys in your Volvo, based on the social agreement that when you returned and it was gone, you'd be allowed to get into whatever car happened to be there, and continue on to your next destination?

That, of course, is where the catch comes in. Successful usufruct depends upon a contract of mutual trust and good stewardship between the usufructuaries; you must treat the car as if it were your own.

Obviously, suggesting that everyone in Ashland contribute their personal automobiles to the establishment of a successful usufruct is implausible at best and insane at least. That is another reason why the bicycle is a better object for usufruct. Bicycles are durable, easy to operate and maintain, inexpensive, non-polluting, and arguably the most efficient mode of transportation humans have ever created. Best of all, however, is that when bikes are shared in usufruct *everybody* benefits. Even those who never jump on one those green bikes and ride it across town will benefit, for there will be one less car on the road contributing to pollution and taking up space.

There is a second catch. Those who would look at the Ashland Community Bike Program and say, "I think it's a great idea these kids have come up with and I hope it works" are missing the point. It is up to *all* members of the community to *make* it work. The tendency to think of the bike program as a high school project that benefits the community, like trash pick-up days or car washes, is just another excuse to stand idly by with hands in pockets. Sure, the initial idea occurred in the mind of a high school student, instead of the mind of one of the many other local activists, but it is a great idea that could have come from any sector of the community. That these students applied themselves to improve their community also shoots gaping holes in the Generation-X/slacker stereotype Madison Avenue has tried to lay on those of their age. However, like

public radio, recycling, or the Internet, if *you* don't participate, it doesn't exist.

Usufruct may seem new and alternative in our consumer conditioned minds but it's an idea that has been around since ancient times. The word comes from the Latin: *usufructus*—*usus* (use) + *fructus* (enjoyment). It is the philosophical/legal ideal that you can use something and gain from it as long as others can do the same, and it forms the basis of all organized society. In ancient times, land, crops, gardens, and livestock were often used communally. In so-called "primitive societies," the land and its resources are merely borrowed from future generations and must be passed on to them intact. This is a broader usufruct of the planet, among generations instead of individuals, but a social pact of good stewardship just the same. Thomas Jefferson (another big fan of usufruct and the granddaddy of American progressives) echoed this same

sentiment when he wrote to John Eppes. "Each generation has the usufruct of the earth during the period of its continuance," Jefferson wrote. "When it ceases to exist, the usufruct passes on to the succeeding generation free and unencumbered and so on successively from one generation to another, forever."

One of the questions both the Ashland Community Bike Program and usufruct in general must answer is what will prevent the community property (e.g., the bikes) from being stolen.

Mat Marr, President of the Ashland Community Bike Program board, gives his answers to this question with succinct clarity.

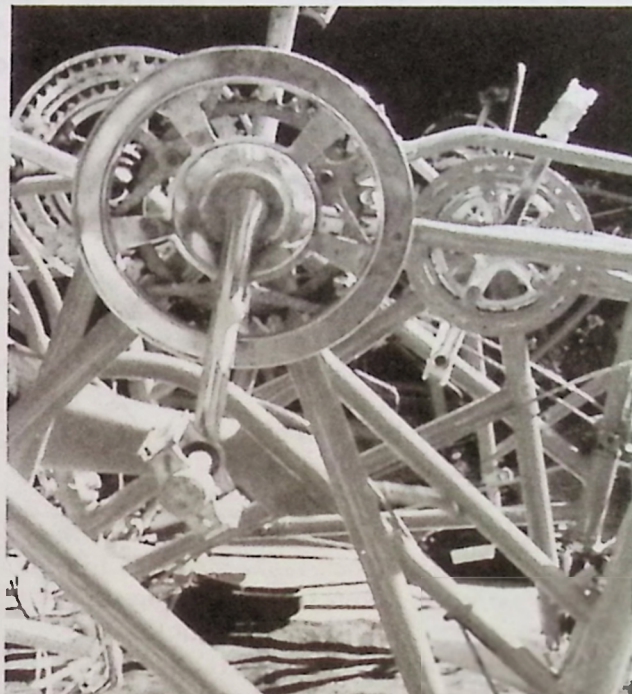
"It's like taking a 50 dollar bill out of your front pocket and putting it in your back one," Marr says. "You can't steal something that already belongs to you. Obviously we want everyone to enjoy the use of these bikes, but the idea is to get bikes into the hands of people who will ride them."

A functioning usufruct is the sign of a progressive and healthy community because it symbolizes a collective community consciousness. In the ideal, the public space will be infused with a higher glow of trust and openness because of the presence of two-wheeled green community machines. Ashland is

a great place to live or visit, partially because of its great sense of community; the Ashland Community Bike Program should only add to that.

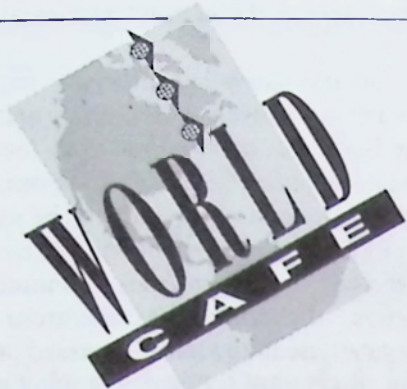
Soon the experiment will be out of the Petri dish and rolling around on the streets of Ashland—a wonderful green usufruct. So if you're in town and see one of the community bikes, don't just stand there gawking at it with your hands in your pockets, get on it and take it for a spin. You'll be borrowing from the past to give to the future and you'll be plugged into the community in ways you can only begin to imagine.

☐



The Ashland Community Bike Program is accepting donations of time, money, ideas, and most of all, bikes. If you have one hiding out in your garage that's not being ridden, or if you want to get involved, give them a call at (541) 858-3304, Donations are also accepted by mail. Write to:

The Ashland Community Bike Program,
1033 Clay St. Ashland, OR 97520.



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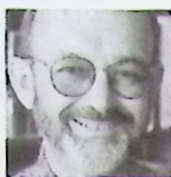


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NATURE NOTES

Frank Lang

Linne and Our Twisted Tongues

On May 23, we celebrate the birth in 1707 of Carl Linne, the Swedish naturalist who brought our current binomial system of naming plants and animals into widespread usage. Latin was the language of scholars and the clergy and it was common practice for the learned to Latinize their names. Carl is better known to many of you by his professional name Linnaeus. Since we use scientific names in this column and on the air it is appropriate that we have a brief discussion of the dreaded scientific name in honor of the great man's birthday.

Until 1753, when Linnaeus wrote his book *Species Plantarum*, publications of the time would refer to plants (in Latin of course) by using the name of the genus followed by a descriptive phrase. Linnaeus did the same, except in the margin of the page by the description, he placed a single Latin word. Thus was born our modern system of binomial nomenclature. The scientific name of every species consists of two Latin or Latinized words. The first is the genus (a singular noun). The second is the specific epithet (an adjective which must agree with the noun in gender).

The genus name and the specific epithet may be from any language as long as they are Latinized and may be commemorative as in *Linnaea borealis*, the twin flower, or *Arbutus menziesii*, the madrone. Other names are frequently ancient common names for the plant, or are based on the plant's geography, ecology, or description, or are arbitrarily composed.

A third part of the name which follows the binomial is the author, the person or persons who formally described the plant. The author's name is usually abbreviated,

as in *Juncus effusus* L., the common rush. *Juncus* is the old Latin name for the plant, *effusus* is Latin for "loose" (in reference to its flowering habit and not its tightly clustered stems) and the L.? That stands for Linnaeus, of course.

Every known plant and animal has only one correct scientific name and often many common names in many languages. While hosting several botanists from Japan last summer, I was reminded of the value of scientific names. All of us instantly recognized a scientific name when spoken, but sometimes struggled with

other conversations.

Three other things. First, the plural of "genus" is "genera," not "genuses." As I tell my students, if you talk of genres we know you aren't one. Second, "species" is both singular and plural. A "specie" (no ending "s") exists only in the minds of ignorant journalists. And third, according to the eminent British botanist William Stern in his book *Botanical Latin*, "How they [scientific names] are pronounced really matters little provided they sound pleasant and are understood by all concerned." A welcome statement to those of us who still struggle from time to time with tongue twisting Latin names. Where does that silly label go? □

Dr. Frank Lang is Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Ballet Folklórico

"Quetzalli" de Veracruz

For two hours on Sunday, May 4 the miles between the Craterian Ginger Rogers Theater in Medford and Mexico will disappear when the Ballet Folklórico "Quetzalli" de Veracruz close the 1996-97 One World season.

When Ballet Folklórico take the stage, sixteen to eighteen dancers and six musicians present an array of folk dance and music from five Mexican states, providing a veritable crash course in that country's cultural diversity.

As the Ballet Folklórico program moves from the dances and music of different Mexican states, the costumes take on different striking colors and styles. The first half of a typical set of sacred, ritualistic barefoot dances from the state of Chihuahua shows influences of Mexico's Indian cultures. The boisterous dances from Durango could be compared to American square dancing, while the wedding dance from Nayarit has certain similarities with Spanish flamenco. Nearly all the dances they begin with include vigorous foot stomping and swirling skirts. The final set of dances is from Veracruz and includes a piece in which the women dancers perform with lighted candles balanced on their heads. The performers are tireless. They dance and play with an irresistible fervor that has brought countless audiences worldwide to their feet.



THE DANCE FEATURES
A LONG RIBBON WITH
WHICH THE DANCERS
FROM A LARGE MONO,
A TIED BOW CREATED
DURING THE COURSE
OF THE DANCE BY
EACH COUPLE—WITH
THEIR FEET.

ARTICLE BY
Tom Olbrich

The music for the evening is provided by the the group Tlen Huicani. The instrumentation accompanying the dancers includes the violin, guitar and the ukele-like *jaranas*. The instrument that stands out from the rest is the folk harp, called an *harpa jarocha*. It is somewhat smaller than a traditional European harp and is played standing up. The energetic plucking on the *harpa jarocha* is a sound that instantly brings to mind the culture of Mexico.

Believe it or not, the centerpiece of a Ballet Folklórico "Quetzalli" de Veracruz evening is "La Bamba." Most people think of the song as popularized by Ritchie Valens, and a movie chronicling his Valens' career. But "La Bamba" is first and foremost a dance.

The eastern Mexican state of Veracruz is where, according to most folklorists, the song and dance "La Bamba" originated, as one of the many *sones jarochas*, or typical songs of the region. The dance as performed by the Ballet Folklórico "Quetzalli" de Veracruz, features a long ribbon with which the dancers from a large *mono*, a tied bow created during the course of the dance by each couple—with their feet.

Which helps explain the song's words: "To dance La Bamba/You need a little grace/Just a little grace for me, for you."


CONTINUED ON PAGE 33



OPEN AIR

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Rhythm & News
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ONLINE

Joe Loutzenhiser

Java Overdose

Those of us in the computing industry are currently in the throes of a Java overdose. This Java is not the caffeinated beverage, but a new technology touted to revolutionize computing. The hype has been so furious that I would expect Java to be one of the purported signs for the upcoming second millennium rapture.

What is Java? Simply, it is a programming language, just one of the many types of code we use to tell the computer what to do. That is not what the hype is about, though. The promise of Java is platform independence. That's technospeak for, "runs on most any computer." Currently you cannot take, say, a Windows 95 program, copy it to a Macintosh, and expect it to run. Such is not the case with Java. A Java program can run on any computer that has a Java Interpreter, and Java Interpreters are included with most web browsers, including Navigator and Internet Explorer.

This may not sound like something to get so excited about, but for programmers it is somewhat of a Holy Grail. Until now, if we wanted to create software to run on diverse computers we had to modify the code specifically for each type of computer, often involving substantial rewriting. This is a pain, and may partially explain the waning support for the Macintosh. It takes significant effort to develop both Windows and Macintosh versions of software.

But the most significant aspect of Java's platform independence is its role in what is known as "network computing." Network computing encompasses many concepts, but essentially it's running software that resides on a computer other than your own through a network connection. Java makes this easier by making the types of computers involved irrelevant. In theory, any computer, anywhere, can run Java software on any other.

This technology has many applications, but what is most talked about is the "thin client." The idea is to have a simple, inex-

pensive, computer running Java software through the Internet or an internal network. It is perceived that computers are currently too complex for the general population, and that freeing users from operating systems, such as the MacOS and Windows 95, will make computing easier. For corporations this will most likely be a boon, but for the home or business user on the Internet it may be less meaningful. As with all things hyped, shortcomings are overlooked.

For developers, Java may allow their software to have wider use, but creating that software can be exceptionally difficult. Java programming tools are just past the zygote stage, and the Java language itself is not particularly elegant. Java was originally designed to run consumer electronics, such as stereos, microwaves, or toasters, and is derived from the insanely complicated C++ language. Although Java is incessantly talked about, few practical programs have been created. Most Java programs are simple "applet" programs to enhance web pages. This will change in the future, but Java's use may be lessened by its complexity.

For the end user there are also numerous issues regarding the application of Java technology. Java applications are slow when used anywhere but over the fastest network connection. The slowness is due in part to lack of Internet infrastructure, but is also inherent to Java's design. Software programmed in an interpreted language is slower than software optimized for a specific computer. Technological advancements will improve Java's performance, but I suspect sluggishness will hamper Java's acceptance by the user community, which always seems to demand greater performance from their computers and software.

Security is also a concern. When running a Java program through the Internet you trust that it will not do something malicious to your computer. Even if the program is not intentionally destructive it may be poorly written, potentially damaging

your data. Many of the security holes in Java, and the web browsers it runs under, have not yet been adequately addressed. Java is supposed to have built-in safeguards to limit harmful or prying behavior, but clever hackers have often circumvented them.

But Java's most significant obstacle to acceptance may be the company who created it and those who promote it. Java was created by a skunkworks at Sun, a company that concentrates on high-end computers and Unix, a complex operating system. They have a dubious record for creating refined software, and have been slow to improve and promote Java. This has allowed Microsoft to take the initiative and co-opt Java technology. This may not be so disagreeable, since Microsoft has excellent development tools and support, but may endanger Java's cross-platform emphasis because Microsoft favors Windows. Lastly, two of Java's most conspicuous proponents, Scott McNealy of Sun and Larry Ellison of Oracle, are two of the most arrogant, bile filled, backbiting CEOs in the computing realm. They also have a questionable understanding of PCs and their users; not the people I would prefer promoting Java.

Java will undoubtedly be popular, especially in corporations that need to build interfaces for their masses of data. And eventually, once the Internet is faster and more stable, we may find ourselves running Java software that is truly useful. But it is not the voodoo that will take the complexity out of software development, or make using a computer simple.

ERRATA: In my last column I made a mistake in describing PKZIP's feature for encrypting files. The command line had the parameters reversed, and should have read `PKZIP -s HIDDEN.ZIP HIDEME.DOC`. My sincere apologies to those who were thrown by the error. ■

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.



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FEEDBACK

Letters to the Editor

.....

I'm always glad to see the media take time to present information/viewpoints on issues related to efforts to improve the chances of maintaining a viable biosphere on our planet. With this in mind, I thank you for presenting the article "Making Sustainable Choices" in the March *Jefferson Monthly*. Unfortunately, in spite of all the many "environmentally friendly" suggestions presented by Ms. [Risa] Buck, there was no reference to the *only* personal choice which, in the final analysis, has any serious hope of allowing "sustainability" for humans on this planet. I refer to the choice to have no more than *two children per couple* on average. Whether we are concerned, in a perhaps limited Anthropocentric way, about the future of "our children," or from a more broad and Eco- or Bio-centric perspective which concerns itself with the children of *all* species, having too many human children will insure that *all other actions taken to reduce our human impact on the life support system of spaceship Earth will ultimately fail*.

Twenty billion "environmentalist" vegetarians riding bicycles to work in community recycling centers and organic farms will destroy the biosphere just as surely as two or three billion greedy "conspicuous consumers" driving flashy private cars guzzling precious fossil hydrocarbons foolishly waded in polluting combustion chambers.

We must, *on average*, "Stop at two!"... *after* reducing human population to a more sustainable size by stopping, for several decades, at *less* than two. (In the U.S.—the fastest growing industrialized country—this probably means severe restrictions in immigration, until such time as countries exporting their excess births have dealt with their own overpopulation.)

None of the "bazillion things we can do to conserve" will ultimately save the biosphere, if we don't reduce the human conception rate.

Dennis Phillips
Coos Bay, OR

.....

In your coverage of the construction and opening of the Craterian Ginger Rogers Theater [Jefferson Monthly, March 1997] you include a statement, implicitly attributed to Stephen McCandless, that the company's "expanded vision of a much improved theater... [raised] the ire of some pure preservationists." Having sat in on meetings with Stephen, as well as the project architect and members of the CPC [Craterian Performances Company] Board, I assume it is my "ire" to which he referred.

First let me state that I wish the Craterian only the best of success and hope that they will in fact add fuel to the ongoing renewal of downtown Medford. I would also commend CPC for its willingness to modify their original proposal and create a building that is more in keeping with the character of downtown Medford. Unfortunately, at least from this "pure" preservationist's viewpoint, neither their starting point, nor the modified design that resulted from the involvement of the Medford Urban Renewal Agency, recognized the intrinsic value of the 1924 Craterian's history or sought in any meaningful way to capitalize on that history as a part of the theater's "rebirth." The confusion in nomenclature surrounding the re-opening of the Craterian, whether it's been renovated, remodeled, or even restored is clear evidence of the public's difficulty in reconciling what your article referred to as the "invisibly fine line" between preserving the feel of the original theater and "the vastly different demands of a modern first-rate hall." In my opinion, the "fine line" was never considered by CPC. From my meetings with them, it was clear that they had determined early on that the historic character of the Craterian was not only inconsequential but incongruous with their desire to create a "state-of-the-art" theater. I disagreed with that basic premise then and do so now. Built in 1924 and designed by architect Frank Chamberlain Clark, the Craterian was immediately recognized as the focal point of downtown

Medford, anchoring one of its most prominent intersections, and remained one of the City's most important buildings for almost six decades. Properly known as the "Cooley-Neff Building," the ground floor retail stores along Central presented a number of storefronts on either side of the elegant arched entryway that led to the offices of the leading attorney in Southern Oregon, Porter Neff. Like any successful building, the Craterian was periodically remodeled to keep up with the times, but its essential character remained substantially intact until the beginnings of this current "re-birth."

I appreciate CPC's desires to modernize the Craterian's interior, provide for improved technology, and create a performance space that works acoustically. But I have never understood how retaining the *exterior* character of the building, including its Spanish Colonial arches, entryway, and tile work, was incompatible with that desire. That one can have both "history" and "state-of-the-art" technology is eloquently pointed out across the nation by literally hundreds of restored movie theaters that celebrate their history and use their traditional role as the focus of a downtown to advantage. These buildings blend history with modern performance needs and have proven records of success. In Ashland, the Oregon Cabaret Theater is one such example. There is even an organization, the "League of Historic American Theaters" that offers guidance on this process. These truly restored theaters can be found in both small towns and big cities from Bakersfield to Seattle, and the Craterian was an eminently logical candidate for just such a renovation effort.

I raised these issues with CPC and provided information on the league of Historic American Theaters, via one of Mr. McCandless' predecessors, to no avail. Rightly or wrongly the CPC and its architect early on demonstrated that the Craterian was a "sec-

ond-rate" structure and that as a result it didn't merit restoration. As their original marketing materials showed, CPC *began* with a plan to build an entirely new facility on the Craterian site. For a number of reasons, both financial and political, many related to public outcry, CPC ended up forcing the poor old Craterian to mesh with their original wish and want us to believe it is a restoration.

Downtown Medford is an area with a wonderful history, both social and architectural, that is only now beginning to get the recognition it so richly deserves. Private investment in projects from the completely renovated Southern Pacific Passenger Depot to the upgraded Medford Center Building each exploit and celebrate the past as they contribute to the economic revitalization of the city's core. Downtown Medford can and should adopt these excellent examples as models for its renewal. Historic preservation has proven time and again an effective model for economic revitalization. We don't need to create a "history" or architectural style for downtown Medford—we've its true history to celebrate and value.

The Craterian Ginger Rogers Theater bears a certain resemblance to the 1924 Craterian and replicates some exterior detail, universally without the patina or age, workmanship, and character that marks any true restoration. In the end, despite a few structural walls, the Ginger Rogers Theater is an entirely new building, designed and built in 1996. The "ire" of this preservationist lays only partly in the needless loss of the Craterian. I am far more disturbed about the impression articles such as the *Jefferson Monthly's* create, namely that "restoration" can include the demolition of a historic structure as long as one retains the name.

*George Kramer, M.S.
Historic Preservation Consultant
Ashland, OR*



rroarsqueal clickclack tappatappa ticktick ee-ee-eee car talk

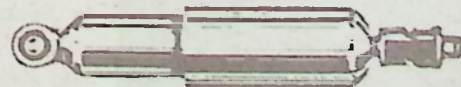


Mixing
wisecracks
with
muffler
problems
and
word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Saturdays at 11am on the
Rhythm & News Service

Sundays at 3pm on the
Classics & News Service



FROM NATIONAL PUBLIC RADIO



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

One of this country's oldest and most distinguished opera companies, the *Lyric Opera of Chicago*, returns to the airwaves for another season of broadcasts this month. Join host Norman Pelligrini each Saturday morning at 10:30am.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

You're invited to journey through new realms each Sunday evening, with Stephen Hill's *Hearts of Space*, at 10pm, and *Possible Musics* at 11pm with JPR's Dennis Hubbard. It's the perfect way to re-set for the new week.

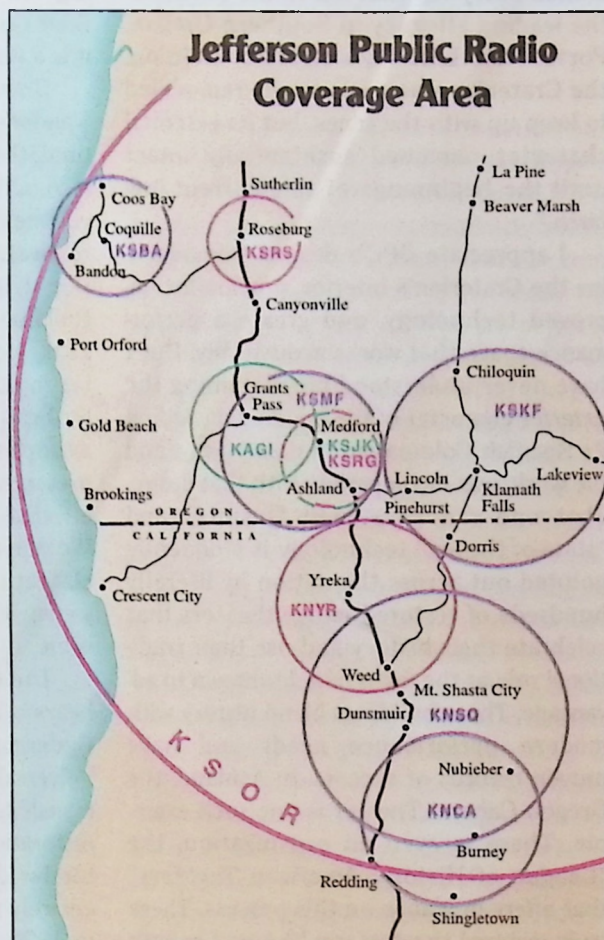


Stephen Hill

News & Information Service

KSJK / KAGI

The only problem with having your radio tuned in on Saturdays is that you may not be able to get anything else done. Whether its health care and well-being, financial matters, politics, civic issues, or child-rearing, it's all covered on here Saturdays beginning at 6am.



Volunteer Profile: Paul Harstad



Paul is the new producer for Russell Sadler's *Jefferson Exchange* on JPR's News & Information service, and he has begun filling in on Russell's program as well as Jason Sauls' talk show *Anything & Everything*.

Paul is from St. Paul, Minnesota, where he worked in real estate and land development. "I moved here on a whim," he says, "I knew I wanted to move west, and I was drawn to Ashland by its mysterious, magical qualities."

Paul would like to pursue a new career in media, and in addition to his work at JPR is taking some classes at SOU in communication. He will also be appearing in June and July in the Actor's Theatre production of *Ondine*.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 Metropolitan Opera	10:00 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 The Concert Hour
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSOF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered	N. CALIFORNIA STATIONS ONLY:		10:00 Jazz Sunday
5:30 Jefferson Daily	10:30 California Report	10:30 California Report	2:00 Le Show
6:00 World Café	11:00 Car Talk	11:00 Car Talk	3:00 Confessin' the Blues
8:00 Echoes	12:00 West Coast Live	12:00 West Coast Live	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)	2:00 Afropop Worldwide	2:00 Afropop Worldwide	5:00 All Things Considered
Jazz Revisited (Fridays)	3:00 World Beat Show	3:00 World Beat Show	6:00 Musical Enchanter Radio Theater
10:30 Vintage Jazz (Fridays)	5:00 All Things Considered	5:00 All Things Considered	6:30 Folk Show
	6:00 American Rhythm	6:00 American Rhythm	9:00 Thistle & Shamrock
	8:00 Grateful Dead Hour	8:00 Grateful Dead Hour	10:00 Music from the Hearts of Space
	9:00 The Retro Lounge	9:00 The Retro Lounge	11:00 Possible Musics
	10:00 Blues Show	10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	5:30 Pacifica News	6:00 People's Pharmacy	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	6:00 People's Pharmacy (Mondays)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	Larry Josephson's Bridges (Tuesdays)	8:00 Sound Money	10:00 Sound Money
9:00 Russell Sadler's Jefferson Exchange	Tech Nation (Wednesdays)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Anything & Everything with Jason Sauls	New Dimensions (Thursdays)	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	Parent's Journal (Fridays)	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	7:00 The Newshour with Jim Lehrer	11:00 Zorba Paster on Your Health	
Healing Arts (Tuesday)	8:00 BBC World Service	12:00 The Parents Journal	
51 Percent (Wednesday)		1:00 C-Span	
Latino USA (Thursday)		2:00 Commonwealth Club	
Real Computing (Friday)		3:00 One on One	
1:30 Pacifica News		3:30 Second Opinion	
2:00 Monitor Radio		4:00 Larry Josephson's Bridges	
3:30 As It Happens		5:00 To the Best of Our Knowledge	
5:00 BBC Newsdesk		8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH

Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION

Listener line: (202) 842-5044

SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION

Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES

Listener line: (215) 458-1110

JAZZ CLASSICS
MONITOR RADIO

Listener line: (617) 450-7001, Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

THE DIANE REHM SHOW
WAMU

BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850

OREGON OUTLOOK/JEFFERSON EXCHANGE
RUSSELL SADLER
SOU COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520

WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

CLASSICS & NEWS SERVICE

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ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRS 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon

First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

The Metropolitan Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

The Concert Hour

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- May 1 Th Rimsky-Korsakov: *May Night Overture*
 May 2 F Grieg: String Quartet
 May 5 M Granados: Trio Op. 50
 May 6 T Chadwick: *Aphrodite*
 May 7 W Paine: Violin Sonata op. 24
 May 8 Th A. Berk: *Rx for 3*
 May 9 F J. Schubert: Concerto for Viola & Orchestra
 May 12 M Guastavino: *Tres Cantilenas Argentinas & Finale*
 May 13 T Villa-lobos: String Quartet No. 1
 May 14 W Piazzolla: *L'Histoire du Tango*
 May 15 Th Orbon: Concerto Grosso for String Quartet & Orchestra
 May 16 F Ginastera: *Estancia*
 May 19 M Hummel: Septet No. 1
 May 20 T Liszt: Sonata in b
 May 21 W Beethoven: Piano Sonata No. 10
 May 22 Th Wagner*: *Siegfried Idyll*
 May 23 F Hindemith: Symphonic Metamorphosis
 May 26 M Adams: *Harmonium*
 May 27 T Barber: Piano Concerto
 May 28 W Bridge: Cello Sonata
 May 29 Th Dittersdorf: Harp Concerto in A
 May 30 F Absil: *Pieces en Quatour* for Saxophone

Sisklyou Music Hall

- May 1 Th Strauss: *Ein Heldenleben*
 May 2 F Chopin: Sonata in B flat
 May 5 M Korngold: Violin Concerto
 May 6 T Dussek: Grand Sonata in E flat Major Op. 75
 May 7 W Dvorak: Symphony No. 7
 May 8 Th Elgar: *Falstaff* (Symphonic Study)
 May 9 F Schumann: *Carnaval* Op. 9
 May 12 M Debussy: Three Nocturnes
 May 13 T Respighi: *Pines of Rome*
 May 14 W Bizet: Symphony in C Major
 May 15 Th Brahms: String Quartet No. 2 in A
 May 16 F Glass: String Quartet No. 4
 May 19 M Thomson: *Music for The Plow That Broke the Plains*
 May 20 T Handel: *Music for the Royal Fireworks*
 May 21 W Tartini: Concerto for Cello and String Orch. in D major
 May 22 Th Holst: *The Planets*
 May 23 F Tchaikovsky: "Rococo" Variations
 May 26 M Corigliano: Symphony No. 1
 May 27 T Mendelssohn: Violin Concerto
 May 28 W Schubert: String Quartet in G major Op. 161
 May 29 Th Haydn: Violin Concerto in C Major
 May 30 F Beethoven: Symphony No. 4

HIGHLIGHTS

Lyric Opera of Chicago

May 3 *Il Trittico*, three one-act operas by Puccini
 Cast: Catherine Malfitano, Jean-Philippe Lafont, Krit-

jan Johannsson, Eugenie Gruenwald, Rolando Panerai.
 Conductor: Bruno Bartoletti.

May 10 *The Consul* by Gian Carlo Menotti
 Cast: Barbara Daniels, Josepha Gayer, Richard Cowan, Emily Golden. Conductor: Richard Buckley.

May 17 *Don Carlo* by Verdi
 Cast: Michael Sylvester, Carol Vaness, Dolara Zajick, Valdimir Chernov, Eric Halfvarson. Conductor: Daniele Gatti.

May 24 *Un Re in Ascolto* by Berio
 Cast: Jean-Philippe Lafont, Claudio Desderi, Kim Begley, Kathryn Harries, Sheryl Woods. Conductor: Dennis Russell Davies.

May 31 *The Magic Flute* by Mozart
 Cast: Frank Lopardo, Olaf Bar, Elizabeth Norberg-Schulz, Franz-Josef Selig, Yelda Kodalli. Conductor: Marek Janowski.

St. Louis Symphony

May 3 Peter Liewen: *Angelfire*; Grieg: Piano Concerto in a; Shostakovich: Symphony No. 1. Jeffrey Siegel, piano; Andre Ralph Smith, conductor.

May 10 Mozart: Overture to *The Magic Flute*; Beethoven: Piano Concerto No. 1; Ravel: *Valses nobles et sentimentales*; R. Strauss: Suite from *Der Rosenkavalier*. Hae Jung Kim, piano; David Loebel, conductor.

May 17 Wagner: Prelude to *Die Meistersinger*; Corigliano: Piano Concerto; Tchaikovsky: Symphony No. 1 ("Winter Dreams"). Barry Douglas, piano; Leonard Slatkin, conductor.

May 24 Haydn: Symphony No. 99; Vaughan Williams: Symphony No. 1 ("A Sea Symphony"). Linda Hohenfeld, soprano, James Michael McGuire, baritone; Leonard Slatkin, conductor.

May 31 Beethoven: Overture to *The Creatures of Prometheus*; Mozart: Piano Concerto No. 23; Barber: *Souvenirs* (for piano four-hands); Bartok: Concerto for Orchestra. John Browning, piano; Leonard Slatkin, conductor.

St. Paul Sunday

Apr 6 Visits with the Brentano String Quartet, Mark O'Connor, Pepe Romero, The Palladian Ensemble, Gil Shaham, and many others.

Apr 13 Barry Douglas, piano. Rachmaninoff: Moments Musicaux, Op. 16; Brahms: Ballads, Op. 10; Schubert: "Wanderer" Fantasy.

April 20 The Dale Warland Singers with composer Dominick Argento. Corigliano: *L'Invitation au Voyage*; Argento: *Walden Pond*.

Apr 27 Truls Mork, cello; Hovard Gimse, piano. Prokofiev, Sonata in C, Op. 119; Strauss: Sonata in F, Op. 6.

The Concert Hour

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

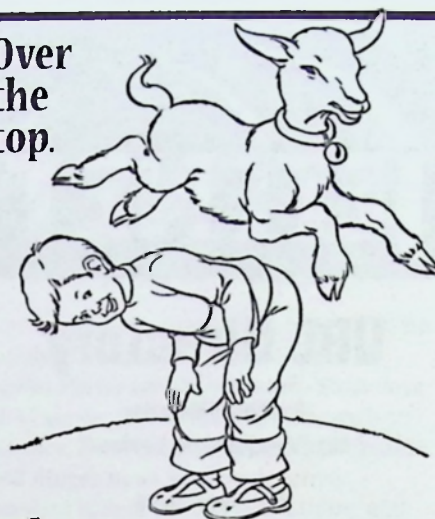
May 4 Schubert: Sonata for Arpeggione; Mozart: Piano Concerto No. 24.

May 11 Weber: Adagio and Rondo for Wind Sextet; Beethoven: Piano Concerto No. 2; Beethoven: *Rondo a capriccio* in G ("Rage Over a Lost Penny").

May 18 Corelli: Sonata in C for Two Violins Op. 3 No. 8; Schubert: Symphony No. 3; R. Strauss: *Burleske* for Piano and Orchestra.

May 25 Weber: March for Winds; Haydn: Trumpet Concerto; Hindemith: *Konzertmusik* for Brass and Strings; Orff: five movements from *Carmina Burana* adapted for winds.

Over
the
top.



The Retro Lounge

with Lars & The Nurse

SATURDAYS
AT 9 PM

Rhythm & News

ECHOES

A DAILY
MUSIC
SOUNDSCAPE

Echoes is a
soundscape of
modern music.
Seamless,
shifting, flowing,
it bridges
new age,
minimalism,
space music,
new acoustic
music and world
fusion.



John Diliberto

Weekdays
at 8pm on

Rhythm & News

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

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MT. SHASTA



URL Directory

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Best Foot Forward
<http://www.jeffnet.org/bestfoot>

Chateaulin
<http://www.jeffnet.org/chateaulin>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

ESPI
<http://www.jeffnet.org/espi>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org/jnet.html>

City of Medford
<http://www.ci.medford.or.us>

Rogue Valley Symphony
<http://www.jeffnet.org/rvsymphony>

Southern Oregon Visitors' Association
<http://www.sova.org>

White Cloud Press
<http://www.jeffnet.org/whitecloud>

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news with Eric Alan at 6:50, and Russel Sadler's Oregon Outlook at 6:55.

9:00-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Jason Sauls. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm
Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am
Monday-Thursday: Jazz

10:30pm-2:00am
Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am
The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

9:00am
Marian McPartland's Piano Jazz
 Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm
Jazz Sunday
 Contemporary jazz with host Aaron Turpen.

2:00-3:00pm
Le Show
 Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm
Confessin' the Blues
 Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions
 This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered
 The latest national and international news from NPR.

6:00-6:30pm
The Musical Enchanter Theater
 This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm
The Folk Show
 Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock
 Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space
 Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am
Possible Musics
 Space music and new age music in an interesting soundscape.

HIGHLIGHTS

AfroPop

May 3 Fallen Heroes: A Tribute to Chico Science and I.K. Dairo

Marian McPartland's Piano Jazz

May 4 Larry Goldings
 May 11 Diana Krall
 May 18 Willie Pickens
 May 25 Grover Washington, Jr.

Confessin' the Blues

May 4 Walkin' Blues
 May 11 The Blues Medley
 May 18 The Family That Blues Together, Stays Together
 May 25 Mississippi Fred McDowell's Last Session

New Dimensions

May 4 Where Science Fears to Tread with Rupert Sheldrake & Matthew Fox
 May 11 The Inner Power of Healing with Rachel Naomi Remen
 May 18 Media as if Democracy Mattered with David Hoffman
 May 25 Hope in a Hypermodern World with Charlene Spretnak

Thistle & Shamrock

May 4 One More Time
 May 11 Ye Jacobites By Name
 May 18 Female Vocalists
 May 25 American Visitors

A "Heart Healthy" recipe
 from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

ZITI WITH CREAMY VODKA-TOMATO SAUCE (serves 4)

1 Tbsp. margarine
 1 Tbsp. olive oil
 1 Small onion, diced
 1 Can (18 Oz.) Italian plum tomatoes, drained, seeded and chopped
 1 Cup evaporated skim milk
 1/4 Cup vodka
 3/4 Tsp. dried crushed pepper flakes
 1 Lb. ziti pasta, cooked al dente
 Parmesan cheese, freshly grated
 Chives, minced

In a large saucepan, melt margarine over medium heat. Sauté onion until translucent. Add tomatoes and cook for 25 minutes, until nearly no liquid remains, stirring frequently. Add vodka and red pepper. Stir in evaporated skim milk and bring contents of saucepan to boil for 2 minutes, until thickened to sauce consistency. Reduce heat to simmer. Salt and pepper to taste.

Rinse ziti and transfer to large bowl. Pour sauce over ziti and toss well. Sprinkle with Parmesan and chives. Serve immediately.

Calories 13% (259 cal) • Protein 17% (8.5 g)
 Carbohydrate 10% (36 g)
 Total Fat 8% (6 g)
 Saturated Fat 4% (0.92 g)

Calories from: Protein: 15%; Carbohydrate: 62%; Fat: 24%

Bon Appetit & Stay Well!



Samuel Ramey (left) as King Philip II of Spain and Eric Halfvarson as The Grand Inquisitor in the Lyric Opera of Chicago production of *Don Carlo* May 17 on JPR's Classics & News Service.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*.

7am-9am
The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am
Russell Sadler's Jefferson Exchange
Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.
Anything & Everything with Jason Sauls
A call-in program where your thoughts and opinions come first. Join host Jason Sauls for discussions with a variety of guests as well as conversations with you about social issues, politics and human interest.

11:00am-1:00pm
Talk of the Nation
NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY
Talk of the Town
Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY
Healing Arts
Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
51 Percent
Features and interviews devoted to women's issues.

THURSDAY
Latino USA
A weekly journal of Latino news and culture (in English).

FRIDAY
Real Computing
Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:30pm
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm
BBC Newsdesk

5:30pm-6:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY
People's Pharmacy

TUESDAY
Larry Josephson's Bridges
Repeat of Saturdays broadcast.

WEDNESDAY
Tech Nation

THURSDAY
New Dimensions

FRIDAY
Parent's Journal
Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm
The Newshour with Jim Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
People's Pharmacy

7:00am-8:00am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

SOUND MONEY



Bob Potter hosts this weekly program of financial advice.

Saturdays at 8am & Sundays at 10am
News & Information

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Sundays
at 6pm
on
Classics &
News Service

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

RESCUING THE RIVER *From p. 9*

in river clean-up days, prevention of dumping, adopt-a-fish-ladder programs, and staffing the River Center to provide information to the public. The School Link program brings watershed presentations to the schools, and encourages teachers to integrate watershed resource information with existing curricula. Over 400 kids in the Shasta/Siskiyou region have been treated to interactive presentations on topics ranging from the life cycles of aquatic and terrestrial insects to bird identification, habitats and bird box construction. (Environmental storytelling from "The One that Got Away" is popular among K-6 graders.) High schoolers have a unique opportunity to learn presentation skills in biology and river-related topics, and will then go into the schools and educate their peers about stewardship of the Upper Sacramento River watershed. And

for those would rather just drop in, the River Center offers a resource library, educational exhibits, interactive displays for all ages, and an Internet web site in development as part of the Project's river information clearinghouse.

Diane Strachan observes that the project's main goal is to foster cooperation and avoid environmental group infighting. "As an organization caring about the watershed, we see ourselves as community-based facilitators who are here to protect the river for the long-term. We work with diverse groups to bring them to consensus; our intent is to facilitate good communication about a resource that exists for everybody." Vince Cloward, Program Director, concurs. "Fish & Game functions as a partner in this project; we work with existing watershed programs like the Americorps in Yreka or the U.S. Forest Service in providing education. Groups from all sides of the fence get together as partners." Both stress that the River Exchange Project is not an environ-

mental group taking a stance; instead, it is designed to be a forum to open communication lines between groups with varying viewpoints.

For now, the River Exchange Project remains a project of the City of Dunsmuir, funded by the Cantara Council monies. However, there are long-term plans to evolve the River Exchange Project into its

own non-profit organization, and seek other funding to continue the work, for much work remains to be done in fostering responsible stewardship of the river and its habitats. Steve Turick notes that, "while we are very optimistic that the river is coming back and approaching recovery of the ecosystem, there are some elements that are struggling to recover—particularly the mollusks, and some of the riparian vegetation. It will be at least ten or fifteen

years before the species return to normal."

And then there is a philosophy of respect that must be evolved and resurrected if the wild river habitats are to thrive. In the words of Wallace Stegner, "Angry as one may be at what heedless men have done to a noble habitat, one cannot be pessimistic about the West. This is the native home of hope. When it fully learns that cooperation, not rugged individualism, is the quality that most characterizes and preserves it, then it has a chance to create a society to match its scenery."

DM



PHOTO BY KEVIN LAHEY

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Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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JEFFERSON ALMANAC

John Darling

Like a Ten-Story Mona Lisa

I was an adult when I saw my first mountain. I'd seen pictures of them, but it was like seeing something fabled and far off, like the Mona Lisa or the Taj Mahal.

In the fifties classrooms of flat Michigan, I would look out the windows most of the day. I think I was looking for mountains, there over the drug store, but all I could see were the cumulus empires building, then stratifying, then blowing away south, then building again.

The clouds of the mid-west prepared me for mountains. They had ridges, summits and long canyons. They caught the sun—bright on one side, steel blue on the shadow side. They showed me centuries of mountain-building in just minutes. I wanted to reach them, to stride their ridges and gullies, so I became fascinated with biplanes, which would someday carry me there with my head sticking out in the wind, and it wouldn't be the fifties anymore and there would be no class.

Then I came Out West. They flew me out through the night on a Super Constellation and when we landed in Bakersfield, I walked out onto the tarmac facing three years of military service, rosy-fingered dawn and mountains. "I'm home," I thought. The mountains lay silhouetted black against the rising pinks, oranges and blues. A warm wind blew off them. They seemed to exhale the desert wind. A huge room, nay, a suburb, a bioregion of my imagination woke up. My IQ jumped 15 points. "I will never leave here, the West," I whispered.

The mountains slowly filled with light, bringing out the details of their pines and sage. It was unutterable and exquisite. There was nothing on these mountains, nothing people put there, that is. Then I knew. I could walk and sit on these moun-

tains. It would be like flying a biplane in the cumulus towers. But better. I could stay up for days, weeks. In time, I forgot about airplanes. I knew these mountains would always be there for me, and they have been. Mountains are the central fact of the West,



SHE IS THE ENERGY, THE FEEL,
THE ATMOSPHERE THAT DREW
IN THE MILLERS, SHOPKEEPERS
AND CHAUTAUQUA LADIES,
THE COLLEGE AND ANGUS
BOWMER'S DRAMATIC
DREAMS AND, LATER, THE
SKIERS, SWANS AND REAL
ESTATE AGENTS.

holding snow up there through summer, growing timber, creating rivers, saving the other animals and, above all and in such contrast to the Midwest, keeping people tucked away in the valley bottoms. Mountains have little love for the buildings and roads of busy bipeds.

When I found Ashland, or rather, when she chose me, it was The Mountain—Grizzly Peak—who spoke in my favor. We recognized each other. It was like when you meet the Right Person. You see it happening, now, all those years of delicious everyday touching, of looking on the changing, welcome face of my beloved, of hearing her voice in summer. And the smell. The wind coming off her hair. All you have to do is say the beautiful word: "yes." And I did.

"I'm home," I whispered again, as I stepped out of that VW bus with my long-haired friends. It was 1971 and there was a working man's clothing store in the Ashland Plaza, homes in the low five figures, Nixon in the White House and adventure in the blood. "I'm not leaving," I said to my friends.

I built a tipi with the door facing her, this long, sleek, muscled, cunning, slow-talking bear of a mountain, this ursine mass looming 4,000 feet above Ashland, laying there stretched out all the way to Medford, with her young sleeping about her and her ears pricked up at the south end, where the sun comes cracking over the ridge in summer.

Thousands of scrubby, burned-over, garden-variety mountains surround us, but then there's Her, She, the big one, the good

one, the beautiful one, the one standing baldly, perpetually over our shoulder like a ten-story Mona Lisa, with the same half-smile, but much prettier, like a Taj Mahal (but alive!), like a holy Stonehenge put up by the race of giants who preceded us.

From the local legend-keeper Marjorie O'Hara, I learned she was named Grizzly after some early white hunters who got torn up by grizzlies they were trying to shoot up there. Good! And she was called Grizzly by the Natives, so one of their descendants told me. It was the mountain that took the hunters, though. She's Mother Bear, the grizzly spirit and that was what she had to say about men coming up there to kill grizzlies. She's the local diety — Ursula (ursa=bear), in the same sense the Greco-Roman-Celtic world had "the gods" plus the local divinity who protected them, gave them "home" and held the spirit of place.

We've had a good relationship. I speak to her and check her moods often. I've watched the shadows swoop surreal over her sweet swells and valleys in the late summer evenings. I've drunk in the moon bulging full like a lava lamp over her metamorphic flanks, which are sea-born and much older than the volcanic Cascades that grew up around her. I've stood on her summit, watching Shasta, Red Buttes, Mt. Pitt and this tiny town which looks like a streak of lichen splashed across the Siskiyou foothills. I've watched her give up her trees to lightning in the night. I've thanked her often. I've put her in the background of our wedding and all the outdoor pictures of our children. A stone from her summit sits on my altar.

She is never mentioned in the tourist brochures, but she is the central fact and feature of Ashland. She is a given, like your mother. She is the energy, the feel, the atmosphere that drew in the millers, shopkeepers and Chautauqua ladies, the college and Angus Bowmer's dramatic dreams and, later, the skiers, swans and real estate agents. When a listing says "views," they mean Grizzly. You rarely hear people mention her, but she's the only feature that gets looked at by everyone in Ashland, every day, several times a day, sometimes for just a moment at a traffic light, and in that moment, the mind empties of business and she touches you. ■

John Darling is an Ashland writer and counselor.

Theater

◆ The Oregon Shakespeare Festival presents its 1997 season with eleven plays in repertory. Performances in the Angus Bowmer Theatre include: *King Lear* by William Shakespeare (through Nov. 2); *Rough Crossing* by Tom Stoppard (through Nov. 1); *Death of a Salesman* (through July 13 and Sept. 25-Nov. 1); *Pentecost* by David Edgar (through Sept. 21); *The Magic Fire* by Lillian Garrett-Groag (July 30-Nov. 2). Performances at the Black Swan are: *The Turn of the Screw*, adapted by Jeffrey Hatcher from the story by Henry James (through June 29); *Blues for an Alabama Sky* by Pearl Cleage (through Nov. 1); *Nora*, adapted by Ingmar Bergman from *A Doll's House* by Henrik Ibsen (July 9-Nov. 2). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *As You Like It* (June 10-Oct. 12); *Timon of Athens* (June 11-Oct. 10); *The Two Gentlemen of Verona* (June 12-Oct. 11). (541)482-4331.

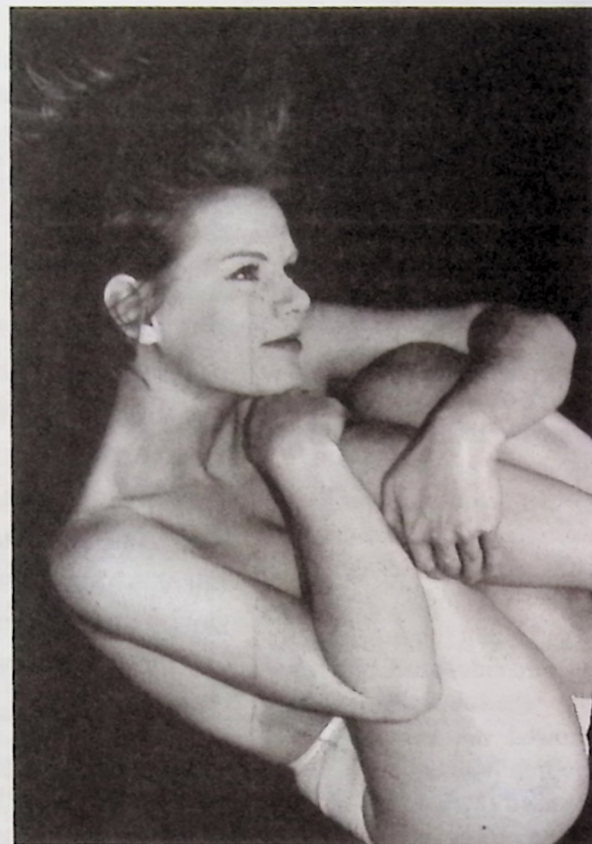
◆ The Oregon Cabaret Theatre continues its presentation of Woody Guthrie's *American Song* with performances Thursday-Monday through June 9. Like the troubadours of old, Guthrie tapped into the soul of a nation, traveling the roads and rails of 1930's America from the Dust Bowl in Oklahoma to the fields of promise in California. He lived and worked among ordinary people, listened to their stories, and turned them into extraordinary songs. Performances begin at 8pm, and a Sunday Brunch matinee @1pm. Tickets are \$11-\$18 and are available at the Box Office or by calling. (541)488-2902.

Music

◆ Pat O'Scannell, singer, multi-instrumentalist, and Oregon Shakespeare Festival Green Show Music Director will present *Belief*, a concert of original songs by contemporary songwriters on Saturday May 3 at 7:30pm. Ms. O'Scannell will be joined by harpists Janet Nayler and Molly McKissick; singer/songwriter Ray Porter; bodhran virtuoso Sue Carney, and Irish fiddler Linda Keen. The concert will be held at The Ashland Community Center, 59 Winburn Way. Tickets are \$7 in advance, \$8 at the door and are available at Paddington Station and The Northwest Nature Shop. (541)482-9851.

◆ Beethoven, Brahms, and Bruckner will top off the Rogue Valley Symphony's 30th anniversary season, *Passport to the World*, on May 3 and 4 at South Medford High School. The concerts will open with Beethoven's stirring *Overture to Egmont*. Two choral groups, the So. Ore-

gon Repertory Singers and So. Oregon State College Chorus, under the direction of Dr. Paul French, will join the orchestra for Brahms' lovely *Nänie (Song of Lamentation)*, which honors the memory of a particularly beautiful woman. Conductor Arthur Shaw will cap the season with Bruckner's *Symphonie No. 7*, a "magnificent cathedral of sound." Concert times are 8pm on May 3 and 4pm on May 4. Tickets are \$25/\$22/\$15. Call the Symphony Box Office for reservations. (541)770-6012.



The premier Ashland exhibit by New Public, an art collective focusing on unexposed and controversial art, will include the photography of Dana Palmer, from her forthcoming book on women and body image as affected by the media.

◆ The season's final performance from One World, a series of performances from around the earth, will be presented by SOU Program Board and Jefferson Public Radio. The season finale is a Cinco de Mayo celebration, part of the continuing opening celebration of the Craterian Ginger Rogers Theater in Medford. The Ballet Folklórico "Quetzalli" de Veracruz will perform on Sunday, May 4 at 8pm, and is a colorful fiesta of traditional dances and songs from the rich culture of Mexico. With costumes taking on different striking colors and styles, the program moves from sacred, ritualistic barefoot dances to a wedding dance in flamenco style and through many other aspects of their tradition. Tickets are \$20/\$16/\$14/\$9. Reserved seating only. (541)552-6461.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ The Youth Symphony of So. Oregon and the Preparatory Orchestra, under the direction of Cynthia Hutton, present their Spring Concert Series. Selections include the *Fifth Symphony* by Beethoven, *Orpheus in the Underworld* by Offenbach, and *Fascinating Rhythm* by Gershwin. Performances are Friday, May 9 at 7:30pm at the First Baptist Church in Grants Pass; Saturday, May 10 at 7:30pm at North Medford High School; and Sunday, May 11 at 3pm at the SOSC Music Recital Hall. Admission is free. (541)482-3078.

◆ St. Clair Productions presents Radim Zenkl, the Czech mandolin wizard who appeared at the Britt Festivals last summer, as he returns to Ashland in a concert at the Unitarian Fellowship, on Friday, May 9 at 8pm. Zenkl's styles of mandolin playing include bluegrass, classical, New Age, flamenco and traditional Eastern European. Sponsored by the Ashland Folk Music Club. Tickets are \$9 in advance and \$11 at the door and are available at Cripple Creek Music in Ashland or by calling. (541)482-4154.

◆ The Rogue Valley Chorale, under the direction of Lynn E. Sjolund, will present the last program of their 1996-1997 season on Saturday, May 10 at 8pm and Sunday, May 11 at 3pm. *With Love from the Chorale* will feature melodies by Brahms and Schubert. The chorale will also sing a *Medley for Mom* in honor of Mother's Day. The concert will be held at the Craterian Ginger Rogers Theater in Medford. Tickets are \$10. (541)779-3000.

◆ Jefferson Public Radio and the SOU Program Board present this year's final concert of Vox POP, the contemporary singer/songwriter series, with a concert on Saturday, May 10 at 8pm featuring Patty Larkin. Guitarist, richly textural singer, poetic songwriter, Ms. Larkin performs solo. Reserved seating only. SOU Music Recital Hall. Tickets are \$19/\$10. (541)552-6461.

◆ St. Clair Productions presents Martin Simpson and the Band of Angels on Friday, May 16 at 8pm at the Unitarian Fellowship in Ashland. Simpson performs with his partner songwriter Jessica Ruby Simpson on guitar and vocals, Rick Walker on percussion, Mary McLaughlin on keyboards and vocals, Lisa Ekstrom on accordion and penny whistles, and Doug Robinson on bass guitar and vocals. Sponsored by the Ashland Folk Music Club, tickets are \$9 in advance and \$11 at the door and are available at Cripple Creek Music in Ashland or by calling. (541)482-4154.

Exhibits

◆ The premier exhibit of New Public, a new art collective featuring unexposed and/or controversial art, will be held on Saturday, May 10 from 7 to 10pm at the A Street Industrial Building, in collaboration with the photography studio of Dana Palmer. New Public aims to offer juried shows which support risk and creativity in all forms, and thereby create an open forum for art



Singer and multi-instrumentalist Pat O'Scanell performs in Ashland.

which reaches beyond all bounds of commercialism. The premier exhibit will feature photography and sculpture. 258 "A" Street, Suite 6A (upstairs), Ashland. Open to the public by invitation. Black tie optional. Call (541)858-4400 to leave your name at the door, or to receive more information about New Public.

◆ Hanson Howard Gallery will present works by woodworker Phil Patterson, potter Jeff Patterson and painter Jim Doerter through May. A First Friday Reception will be held on May 2 from 5-7pm. All openings and receptions are free and open to the public. For information call the Gallery. (541)488-2562.

◆ In conjunction with the Smithsonian *Barn Again* exhibit at the Josephine County Historical Society, Rogue Community College is sponsoring a Best Barn photography contest through May 10 in RCC's FireHouse Gallery. (541)471-3500 x224.

◆ Wiseman Gallery and Rogue Community College present the RCC Art Faculty Exhibit through May 16 with a First Friday Art Night Reception May 2, 6-9pm. The diverse artwork of RCC's Art Faculty (Charat, Drake, Enos, Padgett, Peterson, Seyboldt, Wilson) incorporates two- and three-dimensional mixed media, woodblock, photography and oil painting. (541)471-3500x224.

◆ FireHouse Gallery and Rogue Community College present the works of Barbara Barnes Allen through May 31 with a First Friday Art Night Reception May 2, 6-9pm. A fusion of imagery and personal experience are ingrained in Allen's ornate mixed media constructions of small mythological temples. (541)471-3500x224

◆ Award winning photographer Ralph

Copeland, will exhibit photographs at the Unitarian Universalist Gallery, 87 Fourth Street, Ashland, during the month of May. Gallery hours are Monday-Friday 9am-Noon, and on Sundays from Noon to 1pm. (541)482-0930.

◆ The Schneider Museum of Art continues its exhibition schedule with the SOU Art Faculty Show (May 8-June 14); Martin Baer: Early Drawings and Works on Paper; Nata Piaskowski: Photographs. Located on the So. Oregon University Campus.(541)

KLAMATH BASIN

Theater

◆ The Ross Ragland Theater presents E.B.White's *Charlotte's Web* on Thursday, May 15 at 7:30pm. The story of the friendship between a pig named Wilbur and a little gray spider named Charlotte comes to life as this Theatreworks USA Production shows the true meaning of friendship. Tickets are \$7/\$6/\$5. (541)884-LIVE.

◆ The Ross Ragland Theater presents Neil Simon's *Odd Couple* on Tuesday, May 27 at 7:30pm. Jamie Farr and William Christopher star in this classic as Oscar (Farr), a gruff, messy sportswriter, is content to live in clutter, while Felix (Christopher) is insanely neat, given to gourmet cooking and spotless cleanliness. A Broadway Touring Production, the comedy shows who emerges victorious. Tickets are \$30/\$28/\$26/\$15. (541)884-LIVE.

◆ The Boarding House Inn Dinner Theatre Show offers songs from *Les Miserables*, the musical based on Victor Hugo's famous novel of the French Revolution. Thomas Jayne, chef, will be preparing a classical French meal to accompany the music. Shows May 1-4 at 5:30pm. (541)883-8584.

◆ *Noises Off*, a farce about a farce, will be presented by the Linkville Playhouse, 201 Main Street, Klamath Falls. The play is performed every Friday and Saturday at 8pm, through mid-May. (541)884-6782.

◆ The musical *Beehive*, which celebrates the '60s and the many groups which performed during that period, will be the next event presented at the Linkville Theater. It will run on Fridays and Saturdays at 8pm from May 30 through June 28. Tickets available at the theater or at Shaw's Stationery in Klamath Falls. (541)884-6782.

Music

◆ Harvest Ford Lincoln Mercury, KLAD Radio and the Ross Ragland theater present Pam Tillis in concert Thursday, May 1 for two concerts at 7pm and 9:30pm. Country Music Association's 1994 Female Vocalist of the Year, Ms. Tillis' style includes rock and soul rhythms plus traditional country sounds. (541)884-0651.

CONTINUED ON PAGE 31

a taste of ashland

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RECORDINGS

Peter Gaulke

Blues, Pure and Simple

Over the past eight years, during *Confessin' the Blues* broadcasts and in these columns, I have expounded on the virtues of several independent blues labels. Delmark, Testament, Arhoolie, Mosaic, and Fat Possum are representative of small independent labels that have consistently recorded and/or released high quality blues. Any release by these labels is guaranteed good.

Since its inception seven years ago, AudioQuest Music has earned its place among the best of the independent jazz and blues labels. It is without exception that I highly recommend any of AudioQuest's over 16 blues releases.

The reason is simple—one man and his vision of recording and releasing blues without agenda. His name is Joe Harley. Blues pure and simple, recorded live-to-two track analog tape. Harley, like Delmark's Bob Koester and Testament's Pete Welding, does more than record—he documents artists and their material. Artists who are unique blues performers and/or writers. No good cover or bar bands on this label. This is blues music which deserves to be heard.

Robert Lucas' *Usin' Man Blues*, AudioQuest's first release, is a prime example of the perfect blend of artist, material, emotion, and recording process. The result is a recording that is every bit as guttural and spine chilling as Muddy Waters' *Aristocrat* recordings with Sunnyland Slim.

Follow-up his solo release with his band release *Luke And The Locomotives*, and you begin to see patterns develop. A label that can capture the magic of hard working musicians on tape in a studio, and one of the

most compelling bluesmen of the 1990's. Robert Lucas is not a copy cat. He takes classic Chicago and delta blues and fuses it to his own emotional outpouring and gives us 1990's traditional blues. His version of Elmore James' "Stranger" is simply outstanding. It is the band's infectious driving groove with Lucas' powerful slide guitar pushing into your soul. Robert Lucas has five releases on AudioQuest.

Next on the menu comes R&B legend Mighty Sam McClain. McClain's 1993 release *Give It Up To Love* was by all accounts the best soul-blues release of that year. It was able to once again put McClain back on top as one of the best soul vocalists alive today. Like Robert Lucas, it was the match of unmistakable raw talent and Joe Harley's traditional studio sound which created such a powerful recording. McClain's voice and band did not play second fiddle



Robert Lucas

to the recording process. The CD's title track is as deep and soulful as Sunday morning gospel with a 10 piece band.

Mighty Sam McClain's 1996 release *Sledgehammer Soul & Down Home Blues* was again produced by Harley and recorded pure analog, live-to-two track. It features ten McClain originals and two blues classics. The sound quality and production are state of the art and it is another stellar vocal performance by McClain.

Joe Harley and AudioQuest can also take relatively unknown artists and give them an intimate refreshing sound. Doug MacLeod learned the blues from the street corner up, and his recordings *Come To Find* and *You Can't Take My Blues* showcase the sound of a consummate bluesman. He has released

recordings before, but none that parallel these. Like Lucas, Doug MacLeod is not an imitator of traditional blues, but a true and unique voice in traditional blues styles. Again, it is the sound of these recordings coupled with performance intensity which pierces one's gut. This is real blues music, not an overly produced musical statement.

Now along comes one of our local favorites. Portland's own Lloyd Jones brings his hybrid sound of Memphis soul and funky blues into Harley's studio and out comes *Trouble Monkey*. The tradition continues—powerful blues artists with unique artistic voices recorded in the much they way the classic Chess sides were done. Live studio recordings with simple miking of working blues bands. Another winner release.

In 1996 AudioQuest released a superb blues summit featuring the legendary Muddy Waters rhythm section along with Ronnie Earl. The resulting *Eye To Eye* brings Earl, who has matured into a top exponent of blues guitar, with Pinetop Perkins, Calvin "Fuzz" Jones, and Willie "Big Eyes" Smith. All 13 tracks of this release are wonderfully refreshing while being both classic and traditional. It's great to hear artists who know that fast is not a necessary ingredient in good blues. Too many notes can kill a good blues sound, no matter how competent the musicians may be. This group knows just how many notes to put into a tune, and more importantly, where to put them.

On the title track, "Eye To Eye", Ronnie Earl's artful slide work matched with Pinetop's color is just the right mix to create great blues. Pinetop hasn't lost his blues piano savvy, even at the ripe age of 83. *Eye To Eye*, blended superbly by Harley's production, features Pinetop's rollicking piano style, and Earl's sophisticated rhythms and down to earth leads. Add Jones' solid bass, Smith's steady drum beat, and Bruce Katz's colorful Hammond B-3, and you have the essence of the blues. All AudioQuest's releases are recommended, but *Eye To Eye*, is a classic that shouldn't be missed.

Blues is a powerful music. Joe Harley and AudioQuest Music's blues releases provide it a clear and passionate voice. These releases should be considered essential to any blues fans portfolio. ■

Peter Gaulke hosts *Confessin' the Blues* on Sundays at 3pm on the Rhythm & News Service.

ARTSCENE *From p. 29*

◆ The Ross Ragland Theater presents Curtis Salgado on Saturday, May 10 at 7:30pm. Harmonica, Chicago blues, Southern soul, rock and pop are included in this performance. Tickets are \$12/\$10/\$8. (541)884-LIVE.

◆ The Ross Ragland Theater presents The Klamath Symphony on May 17 at 7:30pm. Tickets are \$5/\$4/\$2. (541)884-LIVE.

UMPQUA VALLEY

Theater

◆ Centerstage at Umpqua Community College presents *Upright at Centerstage*, an entertaining evening of comedy, drama, and music showcasing local talent on May 16, and 17 at 8pm. (541)440-4691.

◆ Umpqua Actors Community Theater presents *The Rainmaker* on May 30, 31; June 6, 7, 8, 13, 14, 15, 20, 21, and 22 at the Betty Long Unruh Theater in the Fir Grove Section of Stewart Park in Roseburg. Tickets are \$7 and are available at Ricketts Music Store, Emporium, Umpqua Valley Arts Center. (541)957-5291.

NORTHERN CALIFORNIA

Music

◆ Shasta College Center for Arts, Culture and Society presents Fine and Performing Arts Events for Spring: Community Band Concerts, May 1 and 2 at 7:30pm, Shasta College Theater, Tickets are \$4/\$3; Student Bands and Choirs Concert (Day Bands), May 7 at 7:30pm, Shasta College Theater, Tickets are \$3/\$2; Spring Sing Concert, May 11 at 3:15pm, Shasta College Theater, Tickets are \$5/\$3; Most Outstanding Music Student Recital, May 14 at 7:30pm, Shasta College Theater, Tickets are \$3/\$2; Shasta Symphony Spring Concert, May 18 at 3:15pm, Shasta College Theater, Tickets are \$8/\$6. (916)225-4761.

◆ Crescent City and Del Norte County Chamber of Commerce list the following musical events: Community Concert, Elite Syncopation American Ragtime-Early Jazz on May 1 at 7:30pm, Crescent Elk Auditorium (464-1518); May Day-Play Day, May 3 (464-8311); Coastal Aires Spring Concert, Crescent Elk Auditorium, May 3 at 7:30pm (464-6131); Crescent City Bay Blues Festival, *Blues, Brews, and Bayou*, May 31, Del Norte County Fairgrounds (464-1336). (800)343-8300.

◆ Redding Symphony Orchestra presents *Music You Can See* on May 31 at 7pm at the Redding Convention Center, Civic Auditorium. In Musorgsky's *Pictures at an Exhibition*, ten fascinating paintings are presented, connected by the strains of the *Promenade*. Also included will be *Roman*

Festivals (Circus Maximus) by Respighi, and a fairy tale set to music—the familiar *Sorcerer's Apprentice* by Dukas from *Fantasia*. Please note 7pm curtain time for this concert only. (916)244-5818.



Martin and Jessica Ruby Simpson will perform in Ashland.

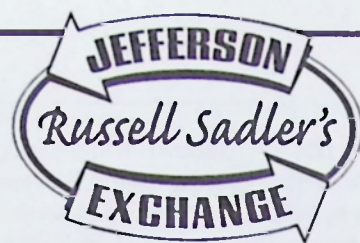
Exhibits

◆ Shasta College Center for Arts, Culture and Society presents Fine and Performing Arts Events for Spring: 47th Annual Student Show, May 1 through 16, Shasta College Art Gallery. (916)225-4761.

◆ North Valley Art League presents its Sixth Annual juried Photography Competition and Show. This is a Fine Arts Competition with Northern California and Southern Oregon photographers exhibiting their work. Juror: Lorelle Lindquist. Show opens Tuesday, May 6 through Saturday, May 31. Gallery open 11-4pm, Tuesday-Saturday. Reception and Awards Ceremony Sunday, May 18, 1-3pm, 1126 Parkview Avenue, Redding. (916)243-1023.

Other Events

Yreka Community Theater presents *Claude Monet, The Gardener of Giverny in the Chautauqua Tradition*, a Lecture by Robert Grieneringer on May 18 at 3pm. A French picnic on the lawn at the theater brings an afternoon of discussion and food with Greiner as Claude Monet, the sensitive, yet complex leader of the French Impressionist movement. Throughout his long life, in canvas after canvas, the Gardener of Giverny, transformed light and color into art. In his 86 years he created more than 2500 paintings, drawings and pastels. Following his presentation, Monsieur Monet will entertain questions from the audience. Tickets are \$4. (916)842-2355. ■



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COMPACT DISCOVERIES

Fred Flaxman

The Lyrics of Tom Lehrer

The humor of Tom Lehrer is sick, cynical, sarcastic and psychotic. It is tasteless, irreverent and politically incorrect. And I adore it!

If I had been writing this column 30 years ago, I wouldn't have had to explain who Tom Lehrer was. But that many years have passed since this one-time Harvard math teacher was famous all over the country as a writer and performer of ingeniously funny, satirical songs.

Three of his records have been reissued on CD. I found two of them by accident in a record store the other day and enjoyed them so much I ordered the one they didn't have in stock.

As you might imagine, some of these songs are dated, but that doesn't prevent me from enjoying them anyway. (Nor does Lehrer's voice, which sounds like... well, a Harvard math professor with a stuffed nose.) Music like the "MLF Lullaby," "George Murphy," "So Long, Mom," "Werner Von Braun," and "Whatever Became of Hubert" — all of which are found on the album *That Was The Year That Was* (Reprise Records 6179-2) — take me on a trip back to 1965 at the hungry i nightclub in San Francisco, where they were recorded. They remind me of what that period was like, with the ever-present fear of nuclear war, its concerns about pornography, pollution and politics.

But the lyrics I enjoy the most are the ones which are as relevant today as they were when they were written. These include "National Brotherhood Week," "Smut," "Pollution" and "The Vatican Rag" from *That Was the Year That Was*, and "Poisoning Pigeons in the Park," "Oedipus Rex" and "The Masochism Tango" from *An Evening (Wasted) With*

Tom Lehrer (Reprise 6199-2).

Listening to these recordings once again after all these years makes me wonder whether we have lost our sense of humor since then. Tom Lehrer has jokes about nuclear war, pollution, the handicapped, Catholics, Jews, prejudice, Hitler, drug dealers, dismemberment, the Boy Scouts — you name it — lots of topics that today seem to be untouchable, politically incorrect subjects of humor. Yet the humor is really harmless and inoffensive, at least to those who understand the irony that was intended.

Take these lines from "National Brotherhood Week," for example: *Oh, the Protestants hate the Catholics/ And the Catholics hate the Protestants/And the Hindus hate the Moslems/ And everybody hates the Jews/But during National Brotherhood Week, National Brotherhood Week/It's National Everyone-smile-at-one-another-hood Week/Be nice to people who are inferior to you/It's only for a week, so have no fear/Be grateful that it doesn't last all year!*

I once heard it said that we joke most about that which we are most serious. But that was before a new sensitivity developed in our society to offending ethnic, racial and other minorities. I am all for not hurting people with humor, and I don't think Tom Lehrer ever does that. But I'm totally against creating a list of topics, groups or individuals which are to be off-limits for satirists.

It may be impossible to say something hilarious about the bombing of Hiroshima, but it shouldn't be forbidden to try. Not that Lehrer ever has, but in the introduction to *Tom Lehrer Revisited* (Reprise 9 26203-2) he does say that he's working on a musical-comedy based on the life of Adolf Hitler.

“

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BEFORE A NEW SENSITIVITY
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AND OTHER MINORITIES.

That got a huge laugh when it was recorded. I hope people will still find it funny today.

Catholicism is the butt of "The Vatican Rag," one of Lehrer's best tunes, and he was a good melody writer. Here's one of the verses, though it certainly loses something without the syncopated music: *Get in line in that processional/Step into that small confessional/There, the guy who's got religion'll tell you if your sin's original/If it is, try playin' it safer/Drink the wine and chew the wafer/Two, four, six, eight, time to transubstantiate!*

I think the Catholics I know would laugh louder than anyone at "The Vatican Rag," yet no one could be more serious about their religion.

(You can find the rest of these hilarious lyrics as well as the words to many of Tom Lehrer's other songs on the World Wide Web at <http://www.dur.ac/~d40xm8/tom/tomind.html>, or just type in "Tom Lehrer" in any search engine.)

Although I am not usually a good candidate for "sick" jokes, and I have a particular fondness for birds of all sorts, "Poisoning Pigeons in the Park" is one of my all-time favorite Lehrer songs.

What do I find so funny, you might ask? The words by themselves seem pretty grotesque. So surely their combination with Lehrer's inappropriate, popular-style music is an important part of the answer: a spirited ragtime dance as the backdrop for words about Catholic dogma; a sprightly, overly happy tune juxtaposed with the ghastly acts described by the lyrics of "Poisoning Pigeons in the Park" and several of his other sick songs. The contrast between the words and the music makes the whole scene ridiculous and totally unbelievable, so the listener never for a second feels that Lehrer would really want to harm anyone or anything.

The laughs are also brought forth by the clever rhymes and the way they fit (or sometimes blatantly don't fit) with the music. Some "fitting" examples from "Poisoning Pigeons": *When they see us coming, the birdies all try an' hide/But they still go for peanuts when coated with cyanide...*

We've gained notoriety, and caused much anxiety in the Audubon Society/They call it impiety, and lack of propriety, and quite a variety of unpleasant names/But it's not against any religion to want to dispose of a pigeon...

My pulse will be quickenin' with each drop of strychnine we feed to a pigeon —

it just takes a smidgen! — to poison a pigeon in the park.

Of the three Tom Lehrer CDs, the one I like the least is *Tom Lehrer Revisited*. Except for two "bonus tracks" with clever, tuneful songs Lehrer wrote for the PBS children's series, "The Electric Company," it is devoid of what I think are his best music and lyrics. But it certainly has its funny moments, like when Lehrer takes on the Boy Scouts and their motto, "Be Prepared."

If you're looking for adventure of a new and different kind/And you come across a Girl Scout who is similarly inclined/Don't be nervous, don't be flustered, don't be scared/ Be prepared!

Now that advice is not at all dated, even if the rest of the CD has much which I hated.

Following a highly successful, four-month tour of Australia, New Zealand and Great Britain, Tom Lehrer returned to the academic life in 1960, where he is still hiding today. Maybe it was wise to quit while he was ahead. But I, for one, have greatly missed his sense of humor for the past 37 years.

Fred Flaxman's past Compact Discoveries columns, as well as samples from his books-in-progress, are now available through his World Wide Web site: <http://www.jeffnet.org/fllaxman>.

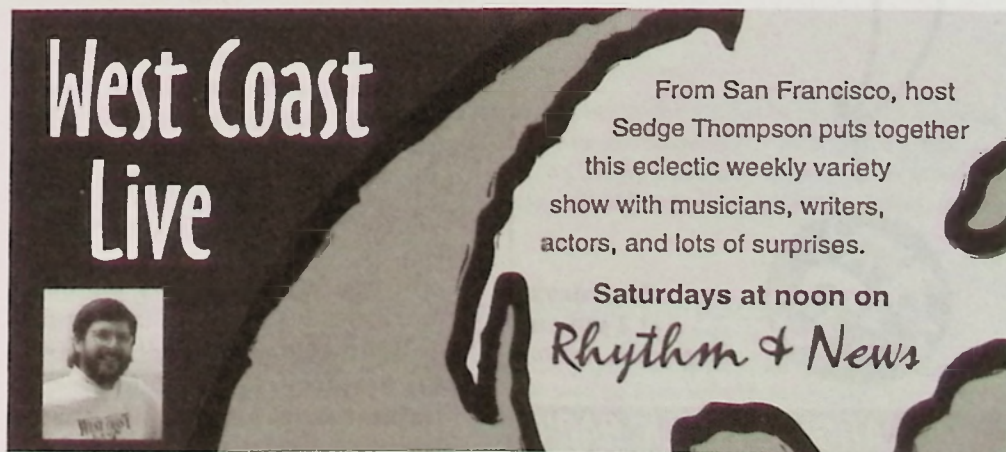
SPOTLIGHT

From p. 13

The Ballet Folklorico "Quetzalli" de Veracruz's performance in Medford will mark two special occasions. It will take place on the eve of Cinco de Mayo, on the great Mexican holidays. It will also be the first One World season performance to take place in the newly remodeled Craterian Ginger Rogers Theater in Medford. The Southern Oregon University Program Board is planning to present approximately half of their multicultural season at the showcase theater beginning with the 1997-98 schedule.

Shows in the works for next year's roster include mime master Marcel Marceau; David Grisman's "Songs of our Fathers," a tribute to his Jewish heritage; an evening of flamenco music and dance; and a Celtic Music Festival II, featuring the hot Irish music group Solas.

Tickets for the Ballet Folklorico are \$20/\$16 for the general public, \$14/\$9 for children 12 and under, and \$9 for SOU students. Tickets may be ordered by phone at (541)552-6461; or in person at SOU Raider Aid in Stevenson Union, Cripple Creek Music in Ashland, or the Education Resource Center on the lower level of the Rogue Valley Mall.



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FROM NATIONAL PUBLIC RADIO



THEATER REVIEW

Alison Baker

Rough Crossing

By Tom Stoppard
Directed by James Edmondson
At OSF through November 1

Turn of the Screw

Adapted by Jeffrey Hatcher from the story by Henry James
Directed by Michael Edwards
At OSF through June 29

Every year the Oregon Shakespeare Festival offers a Big Comedy as an antidote to the season's dramas of death, depression, despair, and depravity. This year it's *Rough Crossing*. You might find a hint of meaning in it if you want to, but who wants to? It's frothy fun.

The audience is primed for it, too; as the play opens, Sandor Turai (Richard Elmore), world famous playwright, merely strides across the ship's deck and takes a deep breath of fresh air, and the audience guffaws. It's an evening of verbal wordplay, slapstick, and running gags (the kind that are indescribably dreary when described).

Turai and his collaborator Alex Gal (Robert Vincent Frank) are aboard the SS *Italian Castle*, planning to polish up their new play, *The Cruise of the Dodo*, during the crossing to New York (the ending isn't right, the beginning could be better, and the middle needs work...). Sailing with them is brilliant composer Adam Adam (Ted Deasy), whose music is essential to the success of Turai and Gal's play; he suffers from a psychologically-induced speech impediment which tends to immobilize his lips in a fish-like condition. The stars of the show are also aboard: Natasha Navratilova (Linda Alper), an actress of a certain age who is Adam's fiancée; and matinee idol Ivor Fish (Mark Murphey), Natasha's not-quite-ex-lover.

The cast is completed by the Ship's Belles, half a dozen blonde dancing girls, their coach (Anthony Heald), and Dvornichek (Dan Donohue), the ship's steward.

Just as the ship sets sail, Turai, Gal, and Adam overhear a compromising conversa-

tion between Natasha and Ivor. Adam's heart is broken, and Turai and Gal must figure out a way to keep him from leaving the ship and thus dooming their show. The plot thickens.

I had been warned about the side-splitting nature of *Rough Crossing*, so I waited with an anticipatory half-grin for the humor to start. The performance I saw must have been a little off. Particularly in the scenes between Turai and Gal, which depend on fast talk and timing, there seemed to be a couple of missed cues. By intermission, I had formed the curmudgeonly opinion that it was an amusing show of the type that high schools are wont to stage in the spring.

Luckily, after intermission the plots and plans laid in the first act blossomed into high camp and hammy acting. Rehearsals of *The Cruise of the Dodo* begin, complete with the tapping, bobbing Ship's Belles; Natasha emotes, Ivor strikes poses, and Dvornichek reveals layer after layer of astonishing, day-saving knowledge.

Dan Donohue has a gift for comic acting, and his Dvornichek steals the show. With his contrary sea legs and his inordinate skill for downing cognac, he's not quite in step with the passengers—in fact, his slant on things is definitely different—but his apparent bumbles and fumbles inevitably leave him a step ahead. He's a veritable Jeeves of a ship's steward.

A farce like this is funniest when it goes all-out in silliness. The Ship's Belles are ridiculous take-offs on the traditional chorus line; they smile brightly as they twirl silly parasols, coquettishly toss beach balls,

and chant incomprehensibly beneath their little veils.

It's the familiar that we find most humorous. That's why running jokes, such as Adam's stricken fish-lips or Turai's chronic failure to achieve his cognac, get funnier each time they occur. And it's familiarity, too, that makes stock characters like Natasha and Ivor so funny. We recognize Natasha's timeworn lines almost before she speaks them, and we know exactly how sincere Ivor is in his professions of love, because we've heard them a hundred times before.

In fact, *Rough Crossing* is relaxing, because the audience isn't forced to think at all. You don't have to interpret anything—set, costumes, music, story. Save your analytical skills for the heavy plays; for this one, leave your imagination at home and enjoy the entertainment.

The two-person production of "The Turn of the Screw" at the Black Swan is interesting and well-acted. Vilma Silva plays the Governess, and Anthony Heald plays the other parts—the uncle, the housekeeper Mrs. Grose, Miles. Both are excellent; Silva is convincing in the Governess's gradual development from innocent to...well, to what? And Heald's transformations from character to character are remarkable; his posture, his facial muscles, his voice transform him from one character to another before our very eyes. It's a riveting performance, quite gripping.

The production's good, but I have never liked the original Henry James story. Clearly I'm missing something: it's a classic, and has been adapted numerous times for stage and screen. It may be a ghost story, it may be an incisive study of sexual repression, it may be, in James's own words, simply "a shameless potboiler." But frankly, I think the story's sort of silly. And it's treated with such high seriousness! I think it's a good candidate for hamming-up, a la *The Cruise of the Dodo*. ■

Alison Baker seriously hams it up in Ruch, Oregon.

POETRY

The Testimony of Light

BY CAROLYN FORCHÉ

Our life is a fire dampened, or a fire shut up in stone.

—Jacob Boehme, *De Incarnatione Verbi*

Outside everything visible and invisible a blazing maple.

Daybreak: a seam at the curve of the world. The trousered legs of the women shimmered.

They held their arms in front of them like ghosts.

The coal bones of the house clinked in a kimono of smoke.

An attention hovered over the dream where the world had been.

*For if Hiroshima in the morning, after the bomb has fallen,
is like a dream, one must ask whose dream it is.*

Must understand how not to speak would carry it with us.

With bones put into rice bowls.

While the baby crawled over its dead mother seeking milk.

Muga-muchu: without self, without center. Thrown up in the sky by a wind.

The way back is lost, the one obsession.

The worst is over.

The worst is yet to come.

Carolyn Forché, who read in the Rogue Valley in October, is the author of two award-winning poetry collections, *Gathering the Tribes* and *The Country Between Us*. Recently she has edited an anthology, *Against Forgetting: Twentieth-Century Poetry of Witness*. This month's poem is from Part IV of her book-length poem, *Angel of History* (HarperCollins, 1994), and is used with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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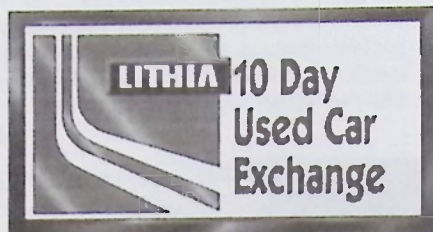
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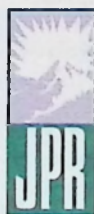
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